THE RESEARCH PAPER

Gathering Library Material, Organizing and Preparing the Manuscript

SECOND EDITION

BY

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To the Reader

It is our aim to present a handbook that can be used by an undergraduate student who is preparing a research paper for the first time. The research paper serves a twofold purpose. It provides the student with an opportunity to gain experience in the use of the library and it gives him practice in the collection of material from many sources. We have found that, although some manuals are given over to the gathering of library material and others to the exact management of mechanical details of note-taking, footnoting, and bibliography making no one manual describes a desirable step-by-step procedure for these essentially correlated fields of library usage and writing technique. We have intentionally narrowed the techniques to the simplest correct procedure, believing that, having mastered a body of techniques thoroughly in one learning process, the student will be able to vary his research activities according to the direction of subsequent instructors.

Since this manual was worked out by an English teacher and a librarian, it is likely that the techniques suggested are those which will be preferred by instructors dealing with literature and allied fields. After the method has been learned, however the student will find that his knowledge is equally useful in any other subject. The basic concept of research is the same, although some of the forms may differ

Each section of the text in the manual is keyed to the Working Record so that the apportionment of the work is clearly realized from the very beginning of the task. The use of the record will enable the instructor if he wishes, to follow the student's progress and keep in touch with the student's approach to the work. It enables him to detect signs of distress before the student bogs down irretrievably in a mass of minutiae. If it is not possible for the instructor to dictate the time limits, the student can keep the record for himself, in which case he will find the Working Record an invaluable aid in budgeting his time and arranging his working schedule.

In listing and describing library tools, we have limited our choice to those which we believe are the most important and most generally useful to the beginning research worker and we have tried to provide in the facsimiles the information which the librarian or instructor needs for class discussion. The excerpts from reference books have been selected to demonstrate the fine points in the use of library tools which we have found most troublesome to beginning students. These are reproduced by permission of the Library of Congress, *The New York Times* The H. W Wilson Company and the Cambridge University Press.

Some suggested questions have been included in Exercises A, B, and C. These are suggestive only and do not in our opinion accomplish the same purpose as exercises prepared by the instructor to fit the individual needs of students and specific library facilities.

After the student has mastered the techniques proposed in this manual, he will begin to sense that a research paper is not a series of unrelated steps but one continuous process of growth. Gradually he will find that each clearly defined step as outlined in the manual will merge with steps before and after It is hoped that in the course of time the student will progress from strict adherence to exact method to the realization of what research really is.

L. H.
M. V G

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Table of Contents

Table of Contents

List of Figures

List of Figures

THE WORKING RECORD

NAME

COURSE NO.

	Date Due	Date Finished	Instructor's Signature
I. Choosing a subject (conference)			
II. Making the preliminary statement of objective			
III. Using library tools			
A. Card catalog			
B. General bibliographies			
C. General subject matter tools			
D. Library tools in special fields			
E. Preliminary check lists of library tools and subject headings			
IV Preparing the working bibliography			
V Making the preliminary outline			
A. Questions			
B. Tentative outline			
C. Slugs			
VI. Taking card notes			
VII. Stating the final objective			
VIII. Making the sentence outline			
IX. Writing the rough draft			
X. Completing the paper			
A. Contents of the manuscript			
B. Form of the manuscript			
XI. Evaluation (conference)			

List of Tables

List of Exercises

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The Research Paper

A research paper is a piece of expository writing which presents the results of a careful investigation of some chosen topic. A true research paper seeks to present, not to persuade. Research is used in some form in business and industry in arts and science, in literature, and in all modern activity Recognized as an important part of today's intellectual equipment, research technique has become one of the tools that you and every other beginning student are expected to have for an intelligent approach to your college courses.

The labor involved in constructing a research theme is justified partly by what you will learn from the material you read and partly by the training that you will receive in the course of writing. A source paper is especially valuable because you will become acquainted with the necessary library techniques by learning to use reference books, important indexes, and all of the valuable short cuts to the information you seek. You will learn how to take notes which contain adequate information and how to organize material into a readable document. Once you have mastered the technique of research and preparation of a correctly documented theme, you will be prepared to face any course in which a term paper is required.

It is almost easier to tell what a research paper should *not* be than to describe what it should be. Emphatically it should not be a rewording of an encyclopedia article or the rehashing of a text or reference book. It should not be the stringing together of quotations from several authorities interspersed with undocumented paraphrases from other authors. Nor should it be a biographical sketch of a writer followed by a series of book reports. Furthermore, it should not be controversial. *It should* be an original treatise on some familiar body of materials, a document which is written by a student who has searched with intelligence through varied sources for certain facts which he recognizes as essential to his chosen subject. This student will take a pertinent idea from one author a telling quotation from an authoritative document, and, having gathered together a body of such information, will then, by using imagination and his knowledge, create something new The production of a research paper is a continuous process from the time the student starts by defining his subject, through the search for material, the taking of notes, the framing of the sentence outline, the writing of the rough draft, and the checking of the correct documentation, up to the completion of the theme.

This process cannot be compressed into one operation, however no matter what length the paper is to be. From the beginning of his work, the student should have a clear concept of the entire task before him, with the end result firmly in mind. Each step should have a certain time limit for its accomplishment, depending upon the length of the paper assigned. To this end, your instructor will dictate the "date due" column on your Working Record at the beginning of this manual.

I. CHOOSING A SUBJECT

The first item on the *Working Record is a conference* on your *topic.* Go to your instructor with ideas. The best subject will be one in which you yourself are interested. Do some preliminary thinking. What is the most interesting book you have read in the last several years? Do you know anything about the literature of your own state or locality? Are you interested in the general field of aviation, radio, television, the natural sciences, or astronomy? Or do your interests run to social problems involving prison reforms, child labor or settlement houses? What vocation or profession do you expect to enter? If you intend to be a doctor there are personal reminiscences of doctors and surgeons ranging from Harvey Cushing's *The Life of Sir William Osler* to fictional accounts like Sinclair Lewis's *Arrowsmith.* If you are thinking of the law as a profession, your researches will lead you to the fantastic trial in *Alice in Wonderland* as well as to satires of the English courts that are found in several of Dickens's novels. If you are interested in historical figures, investigate de Caulaincourt's *With Napoleon in Russia* or John Buchan's *Oliver Cromwell.* Any historical movement or figure will yield ideas for a research paper The subjects in American history are unlimited the Revolution, pioneers, politics, the Gold Rush, the Civil War

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The most prevalent tendency among beginning research students, however is to choose a subject of too wide a scope. He may, for example, take the development of the English novel as a research project, only to find later that there are innumerable topics for source papers under that all-embracing subject. Take one small corner of it, such as the development of the heroine in the nineteenth century, or famous sisters, or children in literature before the twentieth century The best research theme is one in which you will make use of a variety of sources, because in so doing you will become acquainted with all the library tools you will use during your college years. There is plenty of material to consult on any subject that you choose, and when you have finished your theme, you will have something of your own, even though the material on which you drew has been familiar to other readers for years. You will have made it your own by injecting into it your critical ability, your interpretation, and your enthusiasm.

II. MAKING THE PRELIMINARY STATEMENT OF OBJECTIVE

Having decided on your topic, make a concise statement of the subject for yourself, and scrutinize each word for its exact meaning Define your terms as nearly as possible, even at this early stage. Let us take "American Pioneers" as the topic to be developed throughout this entire manual to illustrate the different steps. In a preliminary examination of the subject of American pioneers, the definition of terms will reveal the tremendous scope of the subject. The word *pioneers* will lead you to the questions What is meant by a *pioneer*? Does the word *pioneer* mean those people who crossed the continent to the Pacific coast? Were the Mormons, who stopped in Utah, pioneers? Were the people who went only as far as Ohio and Illinois pioneers? Such inquiries as this will force you to narrow your thinking to certain localities and also to consider the chronological aspect of the topic. At this point, too, you will begin to ask what the word *American* means Shall my research be confined to those whose ancestors settled in the northern and eastern English colonies during the seventeenth century, or shall I include those people who began to migrate from European countries during the early part of the eighteenth century? After deciding these points, other questions will arise What do I want to know about these people? Am I interested in their reasons for leaving the Atlantic seaboard, or in their traveling difficulties, or in the routes they followed, or in the cultural influences which they took with them, or in the growth of these influences after they settled in some specific place? What do I mean by *culture*?

Any of the questions asked will serve as the subject for a research paper Let us concentrate on the last question and narrow the subject down to the statement "I am interested in American-born pioneers. I intend to trace the growth of culture in some specific section of the pioneering country" The statement is still wide in meaning but until you begin to look for your working bibliography and possibly to read the first books and articles, you will find it difficult to be more specific.

You must present your chosen subject in a scholarly manner that is, you must present the information in such a way that your reader will be satisfied with your choice of material and will also be assured that it is correct in every detail. You have embarked upon a task about which you know a few things, but you must depend upon printed matter for most of

your information. You must (a) consult authorities on your subject and (b) read material which may be defined as the subject itself. In a literary theme, information *about* authors and *about* literature would be regarded as secondary material, and the literature itself as primary material. In original research, primary material consists of manuscripts, diaries, letters, wills, and other documents usually found in unpublished manuscript form. Since very little of this kind of material is available to the usual student, printed autobiographies, journals, and reprints of historical documents, letters, and similar writings are regarded as primary

In a study of American pioneers, for example, Frederick Jackson Turner's *The Frontier in American History* Harold Underwood Faulkner's *American Political and Social History* and Nancy Ross's *Westward the Women* are secondary sources. *Grandmother Brown's Hundred Years* (a memoir) and *History of the Expedition of Captains Lewis and Clark* (a journal) are primary sources. Such novels as Ole Rölvaag's *Giants in the Earth* and Conrad Richter's *The Fields* can fall into either category depending upon the point of view In a paper on fiction which deals with American pioneers, they would be considered primary In a purely historical paper both would be considered secondary

In writing a research paper you will use both kinds of information. You will be guided somewhat by authorities in the field, but you will be expected to use your own judgment when you read the primary material. After all, in a very real sense, your subject is original, and you have a right to your critical opinion. In a research theme, every important statement must be "backed" (not necessarily by a quotation) by documentation from primary or secondary sources. Other documentation consists of the writer's own restatement of secondary information with full accreditation in footnotes. If you disagree with a statement by an authority in your field of inquiry be ready with your quotation from primary material to back up your contention. The best and only way to prove a point in scholarly discussion is not by an *ex cathedra* statement ("I think it is so because I think it is so") but by an exact quotation with author title, and page quoted. This is the essence of a research paper

III. USING LIBRARY TOOLS

Your success in using efficiently the material available in your library will determine to a great extent your production of a satisfactory research paper Because we believe that you cannot undertake to gather a working bibliography until you have some knowledge of the most important library tools, we are presenting them first. Your instructor may however actually have you study sections III and IV at the same time.

The library tools which you must master fall into two main groups according to their form. The first group—bibliographies—will provide references to books, magazine articles, and pamphlets, which you will record on your working bibliography card and later locate in your own or a neighboring library These references will usually provide the backbone of your research paper Bibliographies are general, such as the card catalog or the *Readers' Guide to Periodical Literature* they are also special, such as the *Fiction Catalog* or *The Guide to Historical Literature*. Bibliographies are "tools" in the sense that you use them in order to locate references, but you do not ordinarily list them as titles in your working bibliography

The second group of library tools presents actual subject matter and they may also be classified according to whether they are general (like encyclopedias) or in a special field (like the *Dictionary of American History*) Books in this group will provide material for your note cards and also, in some cases, clues for additional references for your working bibliography cards.

A. The Card Catalog

Arrangement of books in libraries. Regardless of the classification system used in a library a number is assigned to each book according to the subject of the book, and to this number is added a letter in combination with a number standing for the author's name and the title. This combination, written on the spine of the book and in the upper left corner of each catalog card, is known as the "call number" and serves as the clue to the location

You should be careful to choose a topic which you can handle in the time and word-length allotted for the paper The ordinary term theme is from 3 000 to 5 000 words in length and is assigned from four to six weeks before the date it is due. Often the first subject chosen proves to be too difficult for several reasons. You may have chosen a controversial subject which must have both sides presented for the paper to be truly investigatory, thus running into too great length. An investigation leading up to but not going into the controversy may solve the problem. Perhaps the subject is not presented adequately among the volumes in the library you will use, or possibly it has been completely covered by one authoritative book, with the result that there is no longer a question concerning any aspect of it. On the other hand, the subject may be so recent that you will have to use the latest periodicals, some of them so special that you will not have ready access to them.

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In writing a research paper you will use both kinds of information. You will be guided somewhat by authorities in the field, but you will be expected to use your own judgment when you read the primary material. After all, in a very real sense, your subject is original, and you have a right to your critical opinion. In a research theme, every important statement must be "backed" (not necessarily by a quotation) by documentation from primary or secondary sources. Other documentation consists of the writer's own restatement of secondary information with full accreditation in footnotes. *If you disagree with a statement by an authority in your field of inquiry be ready* with your quotation from primary material to back up your contention. The best and only way to prove a point in scholarly discussion is not by an *ex cathedra* statement ("I think it is so because I think it is so") but by an exact quotation with author title, and page quoted. This is the essence of a research paper

III. USING LIBRARY TOOLS

Your success in using efficiently the material available in your library will determine to a great extent your production of a satisfactory research paper Because we believe that you cannot undertake to gather a working bibliography until you have some knowledge of the most important library tools, we are presenting them first. Your instructor may however actually have you study sections III and IV at the same time.

The library *tools* which you must master *fall* into two main groups according to their form. The first group—bibliographies—will provide references to books, magazine articles, and pamphlets, which you will record on your working bibliography card and later locate in your own or a neighboring library These references will usually provide the backbone of your research paper Bibliographies are general, such as the card catalog or the *Readers Guide to Periodical Literature* they are also special, such as the *Fiction Catalog* or *The Guide to Historical Literature*. Bibliographies are "tools" in the sense that you use them in order to locate references, but you do not ordinarily list them as titles in your working bibliography

The second group of library tools presents actual subject matter and they may also be classified according to whether they are general (like encyclopedias) or in a special field (like the *Dictionary of American History*) Books in this group will provide material for your note cards and also, in some cases, clues for additional references for your working bibliography cards.

A. The Card Catalog

Arrangement of books in libraries. Regardless of the classification system used in a library a number is assigned to each book according to the subject of the book, and to this number is added a letter in combination with a number standing for the author's name and the title. This combination, written on the spine of the book and in the upper left corner of each catalog card, is known as the "call number" and serves as the clue to the location

You should be careful to choose a topic which you can handle in the time and word length allotted for the paper The ordinary term theme is from 3,000 to 5 000 words in length and is assigned from four to six weeks before the date it is due. Often the first subject chosen proves to be too difficult for several reasons. You may have chosen a controversial subject which must have both sides presented for the paper to be truly investigatory, thus running into too great length. An investigation leading up to but not going into the controversy may solve the problem. Perhaps the subject is not presented adequately among the volumes in the library you will use, or possibly it has been completely covered by one authoritative book, with the result that there is no longer a question concerning any aspect of it. On the other hand, the subject may be so recent that you will have to use the latest periodicals, some of them so special that you will not have ready access to them.

The most prevalent tendency among beginning research students, however, is to choose a subject of too wide a scope. He may, for example, take the development of the English novel as a research project, only to find later that there are innumerable topics for source papers under that all-embracing subject. Take one small corner of it, such as the development of the heroine in the nineteenth century, or famous sisters, or children in literature before the twentieth century The best research theme is one in which you will make use of a variety of sources, because in so doing you will become acquainted with all the library tools you will use during your college years. There is plenty of material to consult on any subject that you choose, and when you have finished your theme, you will have something of your own, even though the material on which you drew has been familiar to other readers for years. You will have made it your own by injecting into it your critical ability, your interpretation, and your enthusiasm.

II. MAKING THE PRELIMINARY STATEMENT OF OBJECTIVE

Having decided on your topic, make a concise statement of the subject for yourself, and scrutinize each word for its exact meaning Define your terms as nearly as possible, even at this early stage. Let us take "American Pioneers" as the topic to be developed throughout this entire manual to illustrate the different steps. In a preliminary examination of the subject of American pioneers, the definition of terms will reveal the tremendous scope of the subject. The word *pioneers* will lead you to the questions What is meant by a *pioneer*? Does the word *pioneer* mean those people who crossed the continent to the Pacific coast? Were the Mormons who stopped in Utah, pioneers? Were the people who went only as far as Ohio and Illinois pioneers? Such inquiries as this will force you to narrow your thinking to certain localities and also to consider the chronological aspect of the topic. At this point, too you will begin to ask what the word *American* means Shall my research be confined to those whose ancestors settled in the northern and eastern English colonies during the seventeenth century, or shall I include those people who began to migrate from European countries during the early part of the eighteenth century? After deciding these points, other questions will arise What do I want to know about these people? Am I interested in their reasons for leaving the Atlantic seaboard, or in their traveling difficulties, or in the routes they followed, or in the cultural influences which they took with them, or in the growth of these influences after they settled in some specific place? What do I mean by *culture*?

Any of the questions asked will serve as the subject for a research paper Let us concentrate on the last question and narrow the subject down to the statement "I am interested in American-born pioneers. I intend to trace the growth of culture in some specific section of the pioneering country" The statement is still wide in meaning but until you begin to look for your working bibliography and possibly to read the first books and articles, you will find it difficult to be more specific.

You must present your chosen subject in a scholarly manner that is, you must present the information in such a way that your reader will be satisfied with your choice of material and will also be assured that it is correct in every detail. You have embarked upon a task about which you know a few things, but you must depend upon printed matter for most of

PB–PH	Modern European languages
PJ–PM	Languages and literatures of Asia, Africa, Oceania, America artificial languages
PN PR, PS, PZ	English and American literature fiction in English juvenile literature
PQ pt. 1	French literature
PQ pt. 2	Italian, Spanish, and Portuguese literatures
PT pt. 1	German literature
PT pt. 2	Dutch and Scandinavian literatures

A few libraries, such as Harvard, Princeton, and Yale, even make use of a system devised to meet their own particular needs. Whether the library you are using is classified by the Dewey system, by the Library of Congress system, or by its own unique system, the essential point to remember is that the "call number" is the key to the location of the book.

Special collections. Most libraries of any size will have a few special collections shelved separately in a particular location. These are usually indicated by a symbol or letter over or before the call number such as

Ref. 820.9 C27t	or	Phil. 159 D91f	or	R809.1 K	or	Meyer 822 K

In still other cases, you may note a direction, such as "Ask at the desk" or "Williams Psychology Collection" stamped on the card. When you note symbols used in the catalog, look for an explanation of them posted nearby or on special cards in the catalog itself. The most usual symbol of this kind is "R" or "Ref" to indicate books shelved in the reference collection.

In many libraries, books of fiction have no call number but are simply arranged on the shelf in one large group alphabetically by the author s name. Books of individual biography are arranged not by the author but by the subject or biographee. As a result, all biographies of Washington will stand together on the shelves, whether they are written by Parson Weems, Rupert Hughes, or Washington himself.

Types of cards. The most elementary fact is that books are listed in a card catalog in three ways under author title, and the subjects of the book. Study the illustrations given in Figures 3 and 4. Check yourself by looking in the catalog of your library for the answers to these questions Does the library have the book entitled *Westward the Women*? What books by Francis Parkman does the library have? Are there any books on *famous frontiersmen*? on *territorial expansion*? What are the call numbers of the books you found?

Headings for subject cards are usually designated in one of two ways. In some libraries the subject heading is typed in red at the top of the card, whereas in others it is typed in black capital letters. (In this manual we use black capitals.) Remember that these two distinct systems are used so that you can recognize the significance of different headings on cards.

Selection of headings to look under The more complicated aspects of using a card catalog are those involving the selection of the correct headings under which to look and the different forms of author entry

A good general rule is to select the more specific rather than the more general heading. If you are interested in the psychology of dreams, look under "Dreams," not "Psychology" If you want material on the place of women in literature, look under "Women," not "Literature." It is the function of the catalog to bring out fine points about books which cannot be indicated by the physical placement of the book on the shelf according to a classification system. It is possible, on the other hand, to go too far and to select a heading which is so specific that it would probably be located only in the index of a book and not in a card catalog For instance, the heading "Conestoga wagons" is perhaps too specific for most libraries In this case, it would be wiser to look under a somewhat larger heading, such as "Carriages and carts," "Vehicles," or even "Transportation."

of the book on the shelves of the library It is the symbol by which you "call for" the book in a closed stack library or locate it for yourself on the open shelves. You will find that, as you use a library for research work, you will become acquainted with the meaning of some of these call numbers.

The ten main groups of the Dewey Decimal Classification System are

000–099	General Works	500–599	Pure Science
100–199	Philosophy	600–699	Useful Arts
200–299	Religion	700–799	Fine Arts
300–399	Social Sciences	800–899	Literature
400–499	Philology	900–999	History

Probably the group which you will use most for a literary research paper is 800–899, it, in turn, is divided as follows

800–809	General works of literature	850–859	Italian literature
810–819	American literature	860–869	Spanish literature
820–829	English literature	870–879	Latin literature
830–839	German literature	880–889	Greek literature
840–849	French literature	890–899	Literature of other languages

Each of these main numbers is broken up, according to the form of the literary production, into

1	Poetry	6	Letters
2	Drama	7	Humor
3	Fiction	8	Miscellany
4	Essays	9	Usually, minor related literature
5	Oratory		

By this system, 811 stands for American poetry 821 for English poetry and so on through each of the ten major divisions. In the same way 834 stands for German essays and 862 for Spanish drama. As you can see, 890 to 899 is a catch all number for a large group of literatures, but the application of the numbers for the forms of literature works in the same way that is, since 891 7 is Russian literature, 891.72 stands for Russian drama.

Some very large libraries use the Library of Congress classification for their book collection. This is used, of course, in the Library of Congress itself and in about two hundred university libraries. The most obvious difference between the Dewey Decimal and the Library of Congress systems is that the latter uses letters for primary classes of books. Numbers are used after the letters to designate subdivisions by subject, by form, and by geographical location. The main classes of books are designated by the Library of Congress system as follows

A	General works	Q	Science
B	Philosophy and religion	R	Medicine
C–F	History and auxiliary sciences	S	Agriculture
G	Geography and anthropology	T	Technology
H–K	Social and political sciences	U	Military science
L	Education	V	Naval science
M–N	Fine Arts	Z	Bibliography and library science
P	Language and literature		

Class P, for language and literature, is divided into different "schedules" as follows

P–PA	Comparative philology classical philology and literature

PB–PH	Modern European languages
PJ–PM	Languages and literatures of Asia, Africa, Oceania, America artificial languages
PN PR, PS, PZ	English and American literature, fiction in English juvenile literature
PQ pt. 1	French literature
PQ pt. 2	Italian, Spanish, and Portuguese literatures
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PT pt. 2	Dutch and Scandinavian literatures

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There are different types of subject headings. One type is the *form* heading which enters a book under the literary form in which it is written. Examples of this type are "English drama—Collections" and "English poetry—Translations from the Chinese." A second type is that in which the main heading is the name of a country or place but the subdivision is a subject. As examples of this type you will find "U S.—Description and travel" and "U S.—History", in this case, "History" and "Description and travel" apply to the United States alone, and therefore the name of the country is more important and comes first. On the other hand, a third type of subject heading is that in which the subject comes first and the subdivision is the country or place. Examples of this type are those subjects in which national boundaries are not important, the subjects themselves being more or less universal, as in the case of Art, Education, and Science. In these examples the place is secondary, therefore, you would look under "Art—U S." or "Education—Great Britain."

The author of a book can be an association or a government agency as well as a person. If you work in the field of education you will come to recognize the National Society for the Study of Education and the U S. Office of Education as *authors* of many important works which you will need to consult. In the field of English, the National Council of Teachers of English sponsors important studies. In writing a paper about pioneers, you may use the publications of the American Association for State and Local History You will find such publications listed under the name of the agency as the author

Cross-reference cards. Because a card catalog is actually an index, it uses several devices similar to those used in the indexes of books. One of these is the *cross-reference.* In cases where alternate or related forms of headings are used, a cross-reference card is one which does not cite a particular book but gives you clues as to where the complete data about books on a subject may be found. There are two kinds. The "See" cross-reference guides you from one heading which is not used in that particular catalog to another which is used, the "See also" cross-reference is intended to guide you to *additional* material, referring you from one heading under which some material is listed to another under which more material on a related subject can be found. In Figure 1, the "See" card indicates that books on

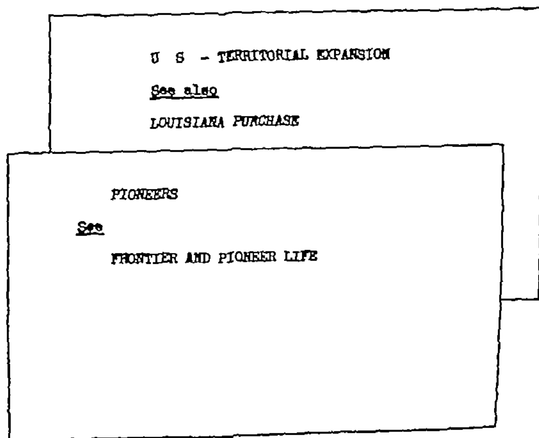


FIGURE 1. EXAMPLES OF "SEE" AND "SEE ALSO" CARDS.

pioneers are not listed under "Pioneers" but will be found listed under "Frontier and pioneer life," and the "See also" card shows that material on territorial expansion of the United States will be found under *both* "U S.—Territorial expansion" and "Louisiana purchase."

Because these steps involving the selection of proper headings under which material on your topic will be located are so very important, stop at this point and test yourself by performing Exercise A and any others your instructor may assign.

EXERCISE A. SELECTING THE CORRECT HEADING

Directions In the right-hand column is a list of topics which you might want to find for a paper in the general field of pioneer life. On the line for the answer place the number of the correct heading under which you would be most likely to find the answer in the card catalog.

EXAMPLE

__1__ A book on the history of American literature

Headings

1. AMERICAN LITERATURE—HISTORY AND CRITICISM
2. Appleseed, Johnny pseud. See Chapman, John
3. BIOGRAPHY
4. CHAPMAN JOHN 1774–1845
5. FRONTIER AND PIONEER LIFE
6. FRONTIER AND PIONEER LIFE—FICTION
7. FRONTIER AND PIONEER LIFE—THE WEST
8. Frontier in American history
9. Johnny Appleseed
10. Pioneer life. See FRONTIER AND PIONEER LIFE
11. Turner Frederick Jackson, 1861–1932
12. TURNER, FREDERICK JACKSON 1861–1932
13. THE WEST
14. Westward the Women
15. WOMEN IN LITERATURE AND ART
16. WOMEN IN THE U S.

Answer	*Topics*
______	a. A work with the title *Westward the Women*
______	b. A list of the books in the library on the frontier in American history
______	c. A biography of Johnny Appleseed
______	d. The books in the library by Frederick J Turner
______	e. A list of stories in the library about the frontier
______	f. A book entitled *The Life of Frederick J Turner*
______	g. A list of books in the library about women on the frontier
______	h. Books on frontier life in the West
______	i. A work on the treatment of women in novels about the West

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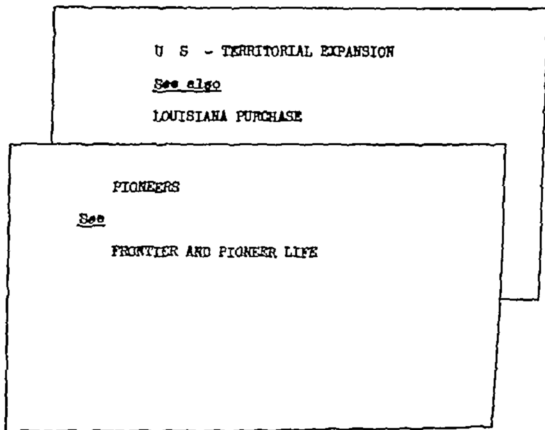


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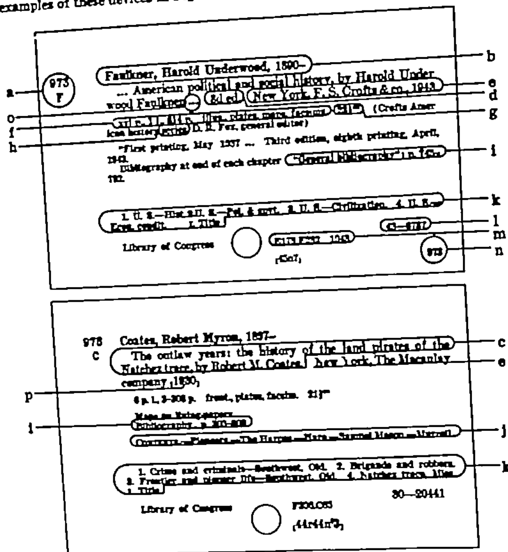


Figure 3. Examples of Library of Congress catalog cards.

Explanation of symbols used:

a. Call number of your own library
b. Verified form of author's name and his dates.
c. Complete title, and author's name as written on this page.
d. Edition note.
e. Complete imprint (place, publisher and date of publication)
f. Paging and illustrations.
g. Size.
h. Series.
i. Bibliographic note.
j. Contents note.
k. Added entries for cataloger's help.
l. Library of Congress card order number
m. Library of Congress call number
n. Call number suggested for libraries using Dewey Decimal System.
o. Ellipsis mark.
p. Brackets.

Notice the difference between the verified form of the author's name and the form in which it may have been written on the title page. A verified form, as complete as possible and including the author's birth and death dates, is used so that all cards for books by or about, him may be found under the same heading. The verified form, written on the top line of the author card (as in Figure 3) is always printed in boldface type. Also note

Analytic cards. Another kind of card found in many library catalogs is the *analytic.* This card, which may guide you to materials hard to locate in other ways, refers you to part of a book, such as a chapter on a special subject, or a play or a story included in a collection of plays or stories. The form of these cards may differ from one library catalog to another but they all give the essential information in a form easy to recognize once you master the items in the examples given in Figure 2.

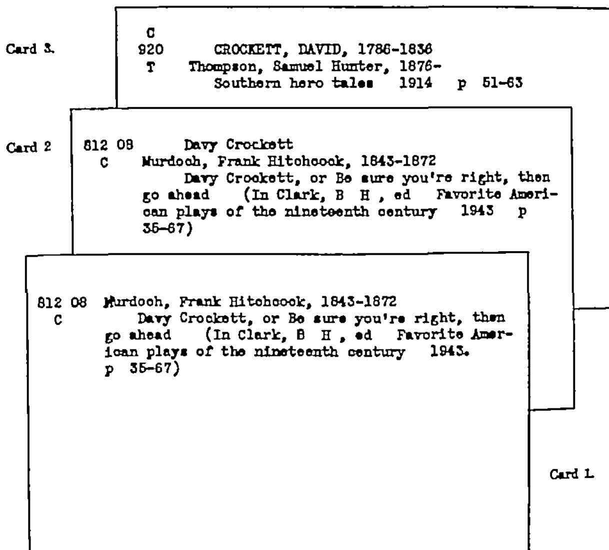


Figure 2. Examples of analytic cards.

In Figure 2, note the difference in the form of a personal name when it is used as a title and when it is used as an author or subject. In Card 2 Davy Crockett is a title and would be found by looking under the first word of the title, Davy On the other hand, in Card 3 Crockett's name is used as subject therefore, it would be found under his last name.

Libraries which do not use analytic cards to any great extent expect the student to use the many indexes of plays, short stories, biographies, and poems which are available as substitutes for this kind of cataloging You will find the more important of these indexes described in Sections III B and III D

Printed catalog cards. You will find that you can glean many clues and a great deal of useful information if you understand thoroughly how to use the printed Library of Congress cards which you will find in the catalogs of most libraries and which make available complete bibliographical detail. In the examples given in Figure 3, each item is identified for you at least once, check your understanding of these cards by identifying the items on the additional cards in Figure 4 Two devices used in these cards and in other library tools are the ellipsis marks to indicate that information has been left out which was in the

original, and the brackets [ ] to indicate that something not in the original has been added. Note examples of these devices in Figures 3 and 4

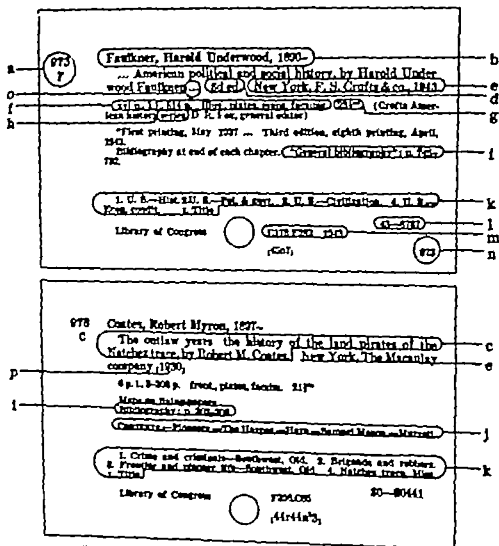


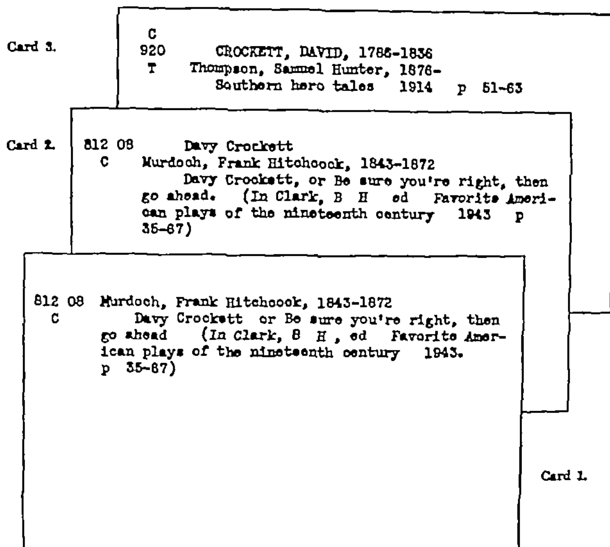
FIGURE 3. EXAMPLES OF LIBRARY OF CONGRESS CATALOG CARDS.

Explanation of symbols used:

a. Call number of your own library
b. Verified form of author's name and his dates.
c. Complete title, and author's name as written on title page.
d. Edition note.
e. Complete imprint (place, publisher and date of publication)
f. Paging and illustrations.
g. Size.
h. Series.
i. Bibliographic note.
j. Contents note.
k. Added entries for cataloger's help.
l. Library of Congress card order number
m. Library of Congress call number.
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Card 3.

C
920 CROCKETT, DAVID, 1786-1836
T Thompson, Samuel Hunter, 1876-
Southern hero tales 1914 p 51-63

Card 2.

812 08 Davy Crockett
C Murdoch, Frank Hitchcock, 1843-1872
Davy Crockett, or Be sure you're right, then go ahead. (In Clark, B H ed Favorite American plays of the nineteenth century 1943 p 35-87)

Card 1.

812 08 Murdoch, Frank Hitchcock, 1843-1872
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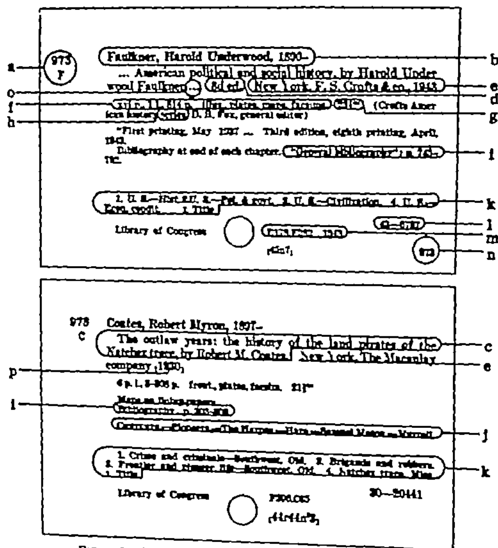


FIGURE 3. EXAMPLES OF LIBRARY OF CONGRESS CATALOG CARDS.

Explanation of symbols used:

a. Call number of your own library
b. Verified form of author's name and his dates.
c. Complete title, and author's name as written on this page.
d. Edition note.
e. Complete imprint (place, publisher and date of publication)
f. Paging and illustrations.
g. Size.
h. Series.
i. Bibliographic note.
j. Contents note.
k. Added entries for cataloger's help
l. Library of Congress card order number
m. Library of Congress call number
n. Call number suggested for libraries using Dewey Decimal System.
o. Ellipsis mark.
p. Brackets.

Notice the difference between the verified form of the author's name and the form in which it may have been written on the title page. A verified form, as complete as possible and including the author's birth and death dates, is used so that all cards for books by or about, him may be found under the same heading. The verified form, written on the top line of the author card (as in Figure 3) is always printed in boldface type. Also note

that card 1 in Figure 4 illustrates the way in which a book by more than one author is entered. Actually the book *Western America* would be entered in the catalog under both Hafen and Rister

Card 1.

Western America.

978 Hafen, LeRoy R 1893-
H
Western America, the exploration, settlement, and development of the region beyond the Mississippi, by LeRoy R. Hafen and Carl Coke Rister New York, Prentice-Hall, inc., 1941.
...ce-Hall books
...Rister Carl
41—4129
978

Card 2.

THE WEST—HISTORY

978 Hafen, LeRoy R 1893-
H
Western America the exploration, settlement, and development of the region beyond the Mississippi, by LeRoy R. Hafen and Carl Coke Rister New York, Prentice Hall, inc., 1941
...ice-Hall books
...Rister Carl
41—4129
978

Card 3.

We who built America
325 73 Wittke, Carl Frederick, 1892-
W
We who built America; the saga of the immigrant, by Carl Wittke New York, Prentice-Hall, inc., 1939
xviii p., 2 l., 3-547 p. 23½cm
"First printing October 1939."
Bibliographical foot-notes.

1. U S.—Emig. & immig. 2. U S.—Foreign population. 3. U. S.—Nationality I. Title.

Library of Congress JV6455.W55 40—137
[45k⁵6] 325.73

FIGURE 4. LIBRARY OF CONGRESS CARDS FILED ALPHABETICALLY

For the purpose of giving you clues for your working bibliography the most important items on the Library of Congress cards are the Bibliographic note and the Contents note. For instance, in your hunt for material on frontier and pioneer life, you would need to note that the books represented by each one of the different cards in Figures 3 and 4 contain bibliographies Card 1 in Figure 3 tells you that Faulkner's book has not only a bibliography at the end of each chapter but also a 48-page bibliography at the end of the book. The other books have bibliographies varying in location and length, their bibliographies would be worth consulting even if you do not actually use the information contained in the body of the book.

You will frequently find that the added entries for the cataloger's information (item k, Figure 3) may give you clues to the contents of books as well as suggest additional subject headings to look up. Card 3 in Figure 4 lists three additional headings under which you could look. Figure 4 also serves to illustrate the order of these cards with different headings and emphasizes the fact that one book may be entered under several different headings.

When you can identify each of the items on the printed cards used here for illustration, go to the catalog of the library you are using and select at random three printed cards. Check yourself by identifying each item on the cards be sure to get from the cards every possible bit of information

Arrangement of cards in the catalog Because the number of cards in the catalog of even a small library is so large, complicated rules have had to be devised for the filing of

catalog cards. Although some variation exists from one library to another a knowledge of the most important rules which are generally followed will help you greatly

(a) Headings are filed alphabetically *word by word*. This means that "New York" is filed ahead of "Newark" and that "New Zealand" is located ahead of "Newfoundland." Another way of stating this rule is that short is filed before long.

(b) Numerals in the titles of books are filed as if spelled out. This means that *$30,000 Bequest* is filed ahead of *Thirty Years of New York*.

(c) Initial articles (a, an, the, *le les une der das*) are disregarded in filing when they come at the beginning of titles. You would therefore locate *A Great Time to Be Alive* under "g" and *Les Trois Mousquetaires* under "t."

(d) Contrary to telephone book usage, all names beginning with M' Mc, or Mac, are filed as if spelled out Mac. Therefore, MacHale, Machine, McHugh, and MacIver would be located in the order given.

(e) Subject headings with period subdivisions are filed chronologically by the period. You would therefore locate "U S.—History—French and Indian War" before "U S.—History—Revolution," and "Great Britain—History—Tudors, 1485–1603" before "Great Britain—History—Elizabeth, 1558–1603."

(f) Cards citing a person s name as subject are filed *after* cards giving the same person s name as author

EXERCISE B. FINDING CARDS IN THE CATALOG

Directions Below are groups of headings copied from the top lines of catalog cards. Determine the correct order according to the rules just listed on page 11. Write on the line provided for the answer the letter which represents the heading that should file first, next the letter which represents the heading that should file second, and so forth, as in the example.

EXAMPLE

(a) John Appleseed
(b) Chapman, John
(c) Westward the Women
(d) Turner Frederick Jackson

Answer: (b) (a) (d) (c)

Headings — *Answer*

1. (a) WOMEN IN LITERATURE AND ART
   (b) WOMEN
   (c) WOMAN—BIOGRAPHY
   (d) WOMEN IN GREAT BRITAIN
2. (a) U S.—HISTORY—FRENCH AND INDIAN WAR
   (b) U S.—DESCRIPTION AND TRAVEL
   (c) U. S.—HISTORY—COLONIAL PERIOD
   (d) U S.—HISTORY—REVOLUTION
3. (a) The Wizard of the North
   (b) A Winter Holiday
   (c) The Women
   (d) Wolfe, Thomas
4. (a) Rose in Bloom
   (b) Rose, Mary Davies
   (c) ROOSEVELT FRANKLIN DELANO
   (d) Roosevelt, Franklin Delano
5. (a) McKinley Albert Charles
   (b) Macrae, Opal Wheeler
   (c) Mackall, Denis George
   (d) MACHINERY

B. General Bibliographies

The card catalog, however, is only one of the general bibliographies which you must check as you begin to build your working bibliography In general, it locates the whole books directly on your topic which are in your own library You need also to locate articles in books and material in periodicals to discover the names of persons who were connected with your topic, or to check systematically through library tools to locate all points of view on a subject. In short, the next step is to examine *general bibliographies*

General directions.

(a) Note that each title referred to from now on will be identified for easy reference by an item number in parentheses.

(b) Write in the call number of each title for your own library by writing on the line between the item number and the title. You will then be able to locate each book or set of books quickly as you start to work.

(c) Try to learn the scope, method of arrangement, and the kind of index characteristic of each of these reference tools. Your aim should be to develop discrimination in the use of reference books and library tools so that you can go without loss of time to the book which will help you *most* Always check all volumes of these indexes to make sure that you have covered all possibilities. Use the books and learn how to get the most from them by actual practice

(d) If you find that you need additional information on the use of these tools or a more inclusive list of reference tools, consult one of the following guides

(1) ——— Barton, Mary N., comp *Reference Books a Brief Guide for Students and Other Users of the Library* 2d ed. Baltimore, Enoch Pratt Free Library 1951. 99 p.

(2) ——— Winchell, Constance M. *Guide to Reference Books* 7th ed. Based on *Guide to Reference Books* 6th ed., by Isadore Gilbert Mudge. Chicago, American Library Association, 1951. 600 p

(3) ——— Shores, Louis. *Basic Reference Books* 2d ed. Chicago, American Library Association, 1939 472 p.

Reference devices. The books listed in this section are all tools in a very real sense. Before you start this section, review the devices which are common to many library tools.

(a) CROSS-REFERENCES These are usually See' or "See also" references in book catalogs you may occasionally find *q v* (*quod vide*, 'which see")

(b) GUIDE LETTERS. These may be printed on the spine of volumes, on the upper corner of a page, or on thumb-indexes.

(c) LISTS OF ABBREVIATIONS. Usually each library tool explains the particular abbreviations or symbols of which it makes use by listing them at the front or back of the volume.

(d) SYMBOLS. These are also identified, usually in the front of the volume frequently they are used to denote magazines listed in the index or books which have been analyzed. Sometimes symbols are used to locate titles in particular libraries in other cases, the librarian may write in pencil the call numbers of books owned by the library you are using

(e) SUBJECT HEADINGS. These may be written in different ways (in one continuous line, as on the catalog card, or indented and on different lines, as in the *Readers Guide*) Train your eye to pick out the headings in some indexes. If you note the use of boldface type, indentions, or italics, you will find them comparatively easy to use.

(f) IDENTIFICATION OF MAGAZINE VOLUMES AND PAGES. The system used in all the indexes published by The H. W Wilson Company is so widely adopted that you should understand their tools. In the following example, the figure before the colon stands for the volume and the figures after the colon for the paging

Sat Eve Post 10·7–14

You will find, however that a system used in other indexes is that of roman numerals for the volume number and arabic numerals for the paging as follows

Sat Eve Post X, 7–14

You are now ready for the introduction of a number of the most widely useful general bibliographies.

(4) ——— *United States Catalog 4th ed., Books in Print January 1 1928.* New York, H. W Wilson Company 1928. 3164 p.

(5) ——— *Cumulative Book Index A World List of Books in the English Language* 1928–date. New York, H. W Wilson Company 1933–date.

These two basic bibliographies provide a record of all books published in the United States and (from 1928) in the English language anywhere in the world. The arrangement is by author title, and subject, exactly like the arrangement of the card catalog. You will use this set to find information about a particular book not in your library (when, for instance, you find it incompletely cited in a bibliography) or to find a list of all material published in English on a particular topic. The illustrations given in Figure 5 will show you particularly the subject use to which this tool can be put.

Note the use of boldface type for the main subject headings at the left margin, the indented subheadings, and the sub-subheadings in italics. Item 8 illustrates the many additional "See also" references which must be followed up.

[illegible] revolution (1917). Lenin, N. $2.75 Int. pubs [illegible] Lawrence

1 — From the five continents. Armstrong, D. L. pa [illegible]

From the South seas to Hitler. Carl, L. $3 Dut [illegible]

2 — [illegible]

Australia

Kirwan, J W Empty land. [illegible] '35 Eyre

3 — Texas

Miller, B. F. Sixty years in the Nueces valley 1870-1930 $1.50 '30 Naylor (corr price)

Peak, H. W Ranger of commerce. $1) pa $1.25 '29 Naylor (corr price)

United States

4 — [illegible]

Wills, C. [illegible] Those who dared. [illegible] schools 60c '35 Univ of N.C. press [illegible] '34 Oxford

West

Owens, M. A. My life on the frontier 1864-1882. [illegible] '35 Wilson, R.R.

Bibliography

Davidson, L. J. ed. Rocky Mountain life in literature. pa [illegible] '36 Univ of Denver bk. store, Denver Colo.

5 — Frost, [illegible] Gilbert, 1906-
(ed) Ask me another: 2000 conundrums and their answers. [illegible] D [illegible] '35 Laurie W36-13

6 — Frost, Stuart Ward, 1891
Ancient [illegible] the wonders of the insect world. O [illegible] '36 Vita press, 43 Beach st, Boston 36-[illegible]

Franklin, S.
Women's party D 196p [illegible] '35 Gollancz, [illegible]

Sackville, See Sackville, V J S W

7 — West, Victoria Mary Sackville-. See Sackville-West, V M.

West, Willis Mason, 1857 1931. See West, R. M. auth.

West

Dougherty, T. C. ed Rocky Mountain politics. $3 [illegible] Univ of N.Mex. press

8 — See also
Cowboys
Frontier and pioneer life
Indians of North America
Northwest
Northwest, Old
Overland journeys to the Pacific
Pacific coast
Rocky mountains
Southwest

Description and travel

Ferris, W. A. Life in the Rocky mountains. $3 [illegible] Old West pub. co. 404 15th st. Denver

Ferris, W. A. Life in the Rocky mountains, 1830-1835. 2d ed [illegible] $3 [illegible] Rocky Mountain bk. shop, 243 E. State st, Salt Lake City Utah

Frothingham, R. Trails through the golden West. special ed $1.25 [illegible] McBride

Settle, R. W ed. March of the mounted riflemen. 2d ed $1 [illegible] Clark, A.H.

3 — Discovery and exploration

Parrish, [illegible] Before the covered wagon. 2d ed [illegible] '34 Binfords

Poetry

Mallard, R. Sam [illegible] $1.50 '35 Naylor

7 — West Africa. See Africa, West

West and [illegible] Brandon, J. G. [illegible] Methuen

West Indies

FIGURE 5. SELECTIONS FROM THE *Cumulative Book Index*.

1. Title entry—See author entry for full data.
2. Subject entry
3. Subheading under subject.
4. Sub-subheading.
5. Author entry of an English publication.
6. Author entry of a United States publication.
7. "See" cross-reference
8. "See also" cross-reference.

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(c) Try to learn the scope, method of arrangement, and the kind of index characteristic of each of these reference tools. Your aim should be to develop discrimination in the use of reference books and library tools so that you can go without loss of time to the book which will help you *most.* Always check all volumes of these indexes to make sure that you have covered all possibilities. Use the books and learn how to get the most from them by actual practice.

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(3) ——— Shores, Louis. *Basic Reference Books.* 2d ed. Chicago, American Library Association, 1939 472 p.

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(d) SYMBOLS. These are also identified, usually in the front of the volume frequently they are used to denote magazines listed in the index or books which have been analyzed. Sometimes symbols are used to locate titles in particular libraries in other cases, the librarian may write in pencil the call numbers of books owned by the library you are using

(e) SUBJECT HEADINGS. These may be written in different ways (in one continuous line, as on the catalog card, or indented and on different lines, as in the *Readers Guide*) Train your eye to pick out the headings in some indexes. If you note the use of boldface type, indentions, or italics, you will find them comparatively easy to use.

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(5) ——— *Cumulative Book Index A World List of Books in the English Language* 1928–date. New York, H. W Wilson Company 1933–date.

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Note the use of boldface type for the main subject headings at the left margin, the indented subheadings, and the sub-subheadings in italics. Item 8 illustrates the many additional "See also" references which must be followed up.

[illegible] revolution (1917). Lenin, N. $1.25 Int. pubs; lo Lawrence

1 —— From the five continents. Armstrong, D. L. pa Gulab Singh

From the South seas to Hitler Carl, L. [illegible] Dutton

2 —— [illegible]

[illegible]

Kirwan, J W Empty land. [illegible] '34 Eyre

3 —— [illegible]

Miller, [illegible] Sixty years in the Nueces valley 1870–1930. $1.50 '30 Naylor (curr price)

Peak, H. W Ranger of commerce. $2; pa $1.25 '29 Naylor (curr price)

United States

4 —— [illegible]

Willis, C. [illegible] These who dared. [illegible] '25 Univ of N.C. press; [illegible] Oxford

West

Otero, M. A. My life on the frontier 1864–1882. [illegible] Wilson, H.R.

Bibliography

Davidson, L. J. ed. Rocky Mountain life in literature. pa [illegible] Univ. of Denver bk. store, Denver Colo.

5 —— Frost, Mrs Gilbert, 1901–
(ed) Ask me another 3000 conundrums and their answers. (Laurie omnibus volumes) D [illegible] Laurie [illegible]

6 —— Frost, Stuart Ward, 1891
Ancient artisans the wonders of the insect world. O [illegible] Van press, [illegible] Beach st, Boston [illegible]

Franklin, [illegible]
[illegible] party D [illegible] '33 Collison, E.

Sackville, See Sackville, V. J. S. W

7 —— West, Victoria Mary Sackville-. See Sackville-West, V M.

West, Willis Mason, 1857 1931.- See West, R. H. auth.

West
Donnelly, T. C. ed. Rocky Mountain politics. [illegible] Univ of N.Mex. press

8 —— See also
Cowboys — Northwest, Old
Frontier and pioneer life — Overland journeys to the Pacific
Indians of North America — Pacific coast
Northwest — Rocky mountains
Southwest

Description and travel

Ferris, W. A. Life in the Rocky mountains. [illegible] Old West pub. co. [illegible] st, Denver

Ferris, W. A. Life in the Rocky mountains, 1830–1835. [illegible] Rocky Mountain bk. shop 211 E. State st, Salt Lake City Utah

Freiligrath, [illegible] Trails through the golden West. special ed $1.75 '40 McBride

Settle, R. W ed March of the mounted riflemen. Ltd ed $5 '40 Clark, A.H.

3 —— [illegible]

Parrish, [illegible] the covered wagon. 3d ed $1.50 '34 Roxfords

[illegible]

Mefford, R. [illegible] $1.00 '33 Naylor

7 —— West Africa. See Africa, West

West end! Brandon, J[illegible] Methuen

West Indies

FIGURE 5. SELECTIONS FROM THE *Cumulative Book Index*.

1. Title entry—See author entry for full data.
2. Subject entry
3. Subheading under subject.
4. Sub-subheading.
5. Author entry of an English publication.
6. Author entry of a United States publication.
7. "See" cross-reference
8. "See also" cross-reference.

14 — DRAMAS
Death of a salesman. A. Miller il Theatre Arts 35:49 91 Mr '51
Filumena Marturano excerpts, tr by E. Bentley E. de Filippo. il Theatre Arts 35: 34-6 Mr '51
Happy time. S. Taylor il Theatre Arts 35: 83 90 F '51
Innocents; dramatization of Turn of the screw by H. James. W. Archibald. il Theatre Arts 35 59-88 Ja '51
Second threshold, excerpts. P Barry N Y Times Mag p12 Ja 14 '51

1 — Bibliography
Drama; selected reading list. Sat R Lit 34: 48 Ja 13 '51

Criticisms, plots etc.
Professor's debauch; fourteen shows in eleven days on Broadway A. Thompson. il Theatre Arts 35:24-7 Mr '51

10 — Single works
See name of author for full entry
Angel in the pawnshop. A. B. Shiffrin
11 — Bell, book and candle. J. Van Druten
Billy Budd. L. O Coxe and R. H. Chapman
Black chiffon. M. M. C. Clark
FROMM, Joseph
Red China's worries; telephone interview — 13
U S News 30 12 20 F 2 '51
14 — FRONTIER and pioneer life
Latin America — 1
2 — Shaping of two frontiers. R. J. Morrissey. il — 4
9 — Americas 3:3 8+ Ja '51 — 6 — 3
United States
Golden West; based on Roughing it, by M. Twain. H. S. Commager il Scholastic 57: 10 11 Ja 3 '51
Human cost of the West, Giants in the earth. H. S. Commager il Scholastic 58 10-11 F 28 '51
Shaping of two frontiers. R. J Morrissey il
8 — Américas 3:3 8+ Ja '51 — 5 7
FROST Arthur Burdett
A. B. Frost color prints; reprint. J Ramsay Hobbies 55.32 Ja '51
FROST Robert
Pawky poet. il por Time 56:76-82 O 9 '50; Same abr with title Robert Frost, cracker barrel Socrates. Read Digest 58:31-4 Ja '51
FROSTBITE
New treatments for frostbite save limbs of Korean casualties. il Life 30.32-4 F 5 '51
FROZEN water pipes. See Water pipes—Freezing
FRY Christopher
Lady's not for burning. Criticism
Theatre Arts por 35 13 Ja '51
(tr) See Anouilh, J Ring round the moon
Biography por Cur Biog F '51
Fantastical banquet. C. Morgenstern. il por Theatre Arts 35 26-30 Ja '51
Young man named Fry G J Nathan. New Am Mercury 72.220-4 F '51
VAN DOREN, Mark
Remembered gaiety; poem. Harper 202:87 F '51
VAN DRUTEN, John
12 — Bell, book and candle. Criticism
Sch & Soc 73:104 F 17 '51
Theatre Arts por 35 15 Ja '51
Quarter century of the Rialto. por N Y Times Mag p20-2+ F 25 '51
VAN HYNING Conrad
International cooperation. Survey 87:83-6 F '51

FIGURE 6. SELECTIONS FROM THE *Readers' Guide to Periodical Literature*

1. Subheading
2. Title of article.
3. Author of article.
4. Article is illustrated.
5. Date of magazine.
6. Article is continued in back of issue.
7. Page numbers of article.
8. Volume number of magazine.
9. Title of magazine.
10. Sub-subheading
11. Title entry See author's name for full data.
12. Entry referred to in 11
13. Identification of type of article.
14. Main subject heading

(6) ——— *Readers' Guide to Periodical Literature* 1900–date. New York, H. W. Wilson Company 1905–date.

The next most generally useful library tool is the *Readers' Guide*. Contemporary biography articles on current problems, essays on aspects of history and literature, articles on scientific subjects, stories, and poems can all be traced to their location through the use of this magazine index. Issued monthly at the end of three months it is cumulated into an issue covering the previous three months. At the end of every three years, one large bound volume is published which indexes all the magazines of the previous years. Find out from the librarian what record is available to show what magazines and what issues of the magazines the library has on file. If you find that you need an article in a magazine not in your library consult the *Union List of Serials* (11) to learn whether a nearby library has it the same tool will tell whether the article can be photostated or must be consulted at the library which owns it.

All articles listed in the *Readers' Guide* are entered under their author and under all subjects covered by the article. In the examples given in Figure 6, the parts of a reference are identified for you. Figure 6 also illustrates both form and subject headings and several examples of author entries. Stories are entered under their titles, but you must look under the author's name for full information on the location of the story Reviews of plays are entered under the form heading "Dramas—Criticism, plots, etc.—Single works," where the author's name is given. The complete information is given only under the author's name (see item 12 in Figure 6) Poems are treated in the same way the complete data being given only under the author's name. Another fine point to note is the listing of articles *by* an author before those *about* him, but without distinguishing subheading (note the entries under "Christopher Fry")

As you become more proficient in the use of the *Readers' Guide* and other magazine indexes, you will, of course, learn to "squeeze out" all the possible information. To avoid the danger of *lacunae* in your work, train yourself to check each issue in order usually working from the most recent issue backward.

(7) ——— *International Index to Periodicals Devoted Chiefly to the Humanities and Science June 1907–date.* New York, H. W. Wilson Company 1916–date.

A general index to a large number of scholarly and international periodicals not included in the *Readers' Guide*. For the period from 1916 to 1929 it also indexes some educational magazines which after 1929 were included in the *Education Index* (86)

(8) ——— *Poole's Index to Periodical Literature 1802–81* Rev ed. Boston, Houghton Mifflin, 1891. 2 v

Five supplementary volumes bring this index up to 1906. Unlike the *Readers' Guide* it is a subject index only Covers periodicals of a general nature, although a few in special fields are included. The following points are important No author entries are included anything on a subject is entered under subject articles having no particular subject, such as fiction or drama, are entered under the title. Book reviews are entered under the subject of the book or under the name of the book reviewed.

(9) ——— *Nineteenth Century Readers' Guide to Periodical Literature 1890–1899 with Supplementary Indexing 1900–1922.* New York, H. W. Wilson Company 1944. 2 v

Actually an extension backward of the *Readers' Guide* since it carries the indexing back to 1890

(10) ——— *The New York Times Index 1913–date.* New York, The New York Times, 1913–date.

Although an index of one particular newspaper, this tool actually provides an index of other newspapers also Now issued twice a month and combined at the end of the year into an annual volume. Entries in the Index are under small subjects, with exact reference given to date, page, and column of the Final Late City Edition of *The New York Times*. Provides cross-references and synopses of articles as shown in Figure 7

This 'master key to the news' is set up differently from the bibliographies previously presented. This distinct arrangement is due partly to a difference in publisher and partly to the difference in content. Just as magazine articles can be written on smaller more

TWO Hundred Seventy-Seven Park Avenue Corp. See Housing—NYC, O 30 in misc sec
TYPEWRITERS and Typewriting
IBM offers new class typewriter O 25,38:7; copyholder increases typist output, O 27,39:1; time-motion studies and new forms increase typist output, O 31,40:5
Royal workers vote to end strike and accept co contract, Hartford, Conn, O 31,48:2
TYPOGRAPHICAL Union, International (AFL)
See also News—US, ITU par; Printing, O 31 in US labor par
Aide R Wright to be Asst Sec of Labor, O 18, 30:4
TYRON, William S. See Labor—US—Wages, O 31

— U —

UDALL, John H. See Arts, O 28
UDELL, Jerome I. See Apparel—US—Men's Wear O 30 in prices par
UDELL, Max, & Sons Inc. See Apparel—US—Men's Wear, O 18 in prices par
UGANDA. See Africa, Brit E Africa par
ULCERS. See Stomach
ULLMAN, Marbe. See Containers, O 31
ULTRAFAX
Novel, Gone With the Wind, transmitted by television and photography methods in 2 mins, 21 seconds, 1st demonstration, Cong Library Washington; device developed by RCA, Eastman Kodak and NBC; Brig Gen D Sarnoff and other tributes, O 22,27:3; ed, O 23,14:3; US defense officials reveal RCA denied rights to USSR, O 24,5:3
ULTRAMAR Skyway Service Inc. See Airlines—Internatl, O 27 in western par
ULTRAVIOLET Rays
W R Wilson repts use to show eggs age, O 24, IV 7:5
UNITED Service Organizations (USO). See Defense, United Service, etc
UNITED States. Note: Activities of all Govt depts and agencies are indexed under subject headings in body of Index
See also Internatl Relations; Minorities; UN; World War II
Anthem, National
Lr on crooning of Star-Spangled Banner at sports events, O 17,II,7:5
Archives, National
FREEDOM TRAIN: Amer Heritage Foundation announces train will return to NYC; other stops scheduled, O 16,17,4; train's 3 millionth visitor [illegible], Camden, NJ O 18,20:7; train visits Red Bank, NJ O 20,3:6; Ridgewood, O 24,4:3; New Brunswick, O 28,13:3, NYC plans for train return; community chmn named, Extra com plans, O 31,39:1
Armament and Defense (See also Armament: Eur—Pol, union par; Greece—Pol; Turkey; UN, subheads Econ, Employes, Espionage, Finances, Foreign Population, Mil Bases and Mil Forces; other subjects for related material and defense program effects, eg, Airplanes—US—Mil, Atomic Weapons, Missiles, Science, indiv names)
US C of C, in brief filed with Sec Forrestal, defends ad costs charge in defense contracts, O 17,33:1

FIGURE 7 SELECTIONS FROM *The New York Times Index.*

1. Column number
2. Page number
3. Date of issue.
4. Inverted subject heading.
5. Cross-reference plus date of entry
6. Subject heading
7. Composite entry Many like this give much information without reference to the *Times itself.*
8. Explanatory note.
9. Reference to a letter
10. Sub-subheading.
11. "See also" cross-reference.

specific subjects than books, so newspaper articles deal with specific subjects more frequently than do magazine articles, and therefore the headings used in *The New York Times Index* are frequently much more specific than those in the card catalog or in the *Readers' Guide* If you must use newspaper material, study carefully the explanation at the front of each volume.

(11) ——— *Union List of Serials in Libraries of the United States and Canada.* 2d ed. New York, H. W Wilson Company 1943. 3065 p.
——— *Supplement Jan. 1941–Dec. 1943* New York, H. W Wilson Company 1945. 1123 p.

This tool locates in libraries about 120 000 titles of magazines and other serials. If you need to use it, study the introduction and note carefully the list of libraries with their accompanying symbols in the front of the volume.

(12) ——— *Book Review Digest 1905–date.* New York, H. W Wilson Company 1905–date.

This series of volumes, appearing monthly and cumulated annually lists by author the books in all subjects reviewed during the year in about eighty general book reviewing periodicals. For each title a descriptive note is given, followed by selections from reviews. Favorable and unfavorable reviews are indicated by plus and minus signs the number of words in the original review is also indicated. Since the main arrangement is by author the index lists titles and subjects. Every fourth year the index is cumulated.

AYDELOTTE, DORA. [illegible] Appleton-Century — 1
33-[illegible]

This is the tale of a pioneer family who homestead a claim in the Cherokee Strip in 1893. Martha Pratt, courageous, practical, hard-working wife of the impractical, restless wanderer David, determines to make a home in spite of the poverty and drought of an inhospitable land. — 2

"[It] makes a story with little plot. It appears manufactured at times but there is some humor, courage, and pleasant common sense that will please many readers. Not so successful as the author" Long Furrows [Book Review Digest, 1935].
+ — Booklist 34:237 F 15 '38

"It is to the merit of 'Trumpets Calling' that its author does not unduly romanticize the opening and settling of the Cherokee Strip this is pioneer story and a good one; in it the reader gets the sense not only of the courage and good sportsmanship and ambition, but also of the petty confusions and difficulties, of those late pioneer days." John Patton
+ Books p4 J 30 '38 [illegible] — 3

"The book has the woman's point of view; it lacks certain realistic touches, and has perhaps too much of the happy ending. But it is beautifully natural, homely and readable. And Martha Pratt is a memorable character." K. C. K.
4 — + Christian Science Monitor p14 F 4 '38 — 5
[illegible]w

"'Trumpets Calling' is not a pretentious book. It is written in an idiom as simple as the folk it describes. It would be a pity if it should be overlooked on the list of more glamorous historical novels, if only because it is so consistently honest." M. W
+ N Y Times p7 F 6 '38 [illegible]w
Pratt [illegible] '38 — 6

"This may not be the best novel written about the frontier but it is certainly the most good-natured one. If you can imagine Walt Whitman's verse rendered conventionally as 'O Pioneers' you may have an idea of what this book is like." C. H. M.
Sat R of Lit 17:20 Mr 26 '38 [illegible]w
[illegible] '38 — 6

FIGURE 8. SELECTIONS FROM MAIN PART OF *Book Review Digest.*

1. Author entry and data from main part.
2. Annotation of book note short separating line.
3. Length in words of total review
4. Attitude of reviewer is generally favorable.
5. Date of issue of magazine.
6. No quotation from these reviews.

Figure 8 illustrates the information to be found in the main part of the *Digest* under the author's name, and Figure 9 illustrates the different kinds of entries in the index. In Figure 9 note particularly how non fiction books on frontier and pioneer life are entered under the subject heading "Frontier and pioneer life," whereas books of fiction on frontier and pioneer life are entered under the *form heading* "Fiction—Frontier and pioneer life."

4 — Fiction (classified according to subject)

Actors and actresses

Browne, E. On the side of romance. (O '38)
Foster, M. To remember at midnight. (D '38)
Kennedy M. Question the night. (N '38)
Lucas, A. Old motley (S '38)
Parrott, K. U For all of our lives. (O '38)
Van Slyke, B. This was Sandra. (N '38)

Circus life

Manning Sanders, R. Elephant. (Ap '38)

Clergy

Hichens, R. S. Secret information. (Je '38)
Wadsley O Seventh wave. (Ap '38)

Fathers and sons

Spring H. My son, my son! (Je '38)

Finance

Stead, C. House of all nations. (Ag '38)

Fox hunting

March Phillipps, G. Sporting print. (Mr '38)

5 — Frontier and pioneer life

6 — Aydelotte, D Trumpets calling. (Ap '38)
Wise, E. V The long tomorrow. (Je '38)
See also Fiction—Locality—U.S. (western); *also under Locality names of western states*

Future, Novels of the

Adams, S. H. The world goes smash. (Je '38)

Graustark romances

Meynell, L. W The house in the hills. (Ap '38)

Historical novels

America—Discovery and exploration period

Kamban, G I see a wondrous land. (My '38)

7 — *Austria*

Harding B. Farewell 'Toinette. (My '38)

Delaware

Pawle, K. Mural for a later day (Ag '38)

Egypt

Grant, J Winged Pharaoh. (My '38)

England

Carleton, P Under the Hog. (Ag '38)
Goudge, E. Towers in the mist. (Ag '38)

From hoopskirts to nudity. See Hall, C. A. Review of the follies and foibles of fashion. (Ag '38)
1 — From stores of memory [illegible] L. A. (Je '38)
From these roots. Colum, M. G (Ag '38) (1937 Annual)
From U boat to pulpit. Niemöller M. (Ap '38)
Frontier and pioneer life — 2

Illinois

Peattie, D. C. A prairie grove. (My '38)

Oklahoma — 3

Glasscock, C. B. Then came oil. (Ap '38)

Texas

Geiser S. W Naturalists of the frontier (Ap '38)

Frost, Robert
Thornton, R., ed. Recognition of Robert Frost. (Ag '38) (1937 Annual)
Frost, William Goodell
Frost, W G For the mountains. (Ag '38)
Fun at home Marran, R. J. (Je '38)
Fun for the family Meyer J S., ed. (Ap '38)
Fun in the backyard. Lawson, A. (Ag '38)
Fundamentals of bacteriology Frobisher M. (My '38)

FIGURE 9 SELECTION FROM INDEX OF *Book Review Digest*.

1. Title entry
2. Subject entry; note difference in type.
3. Subheading
4. Form heading for fiction.
5. Subheading
6. See main part for full data (in Figure 8)
7. Sub-subheading; note *location* in column and difference in type.

(13) ——— *Essay and General Literature Index 1900–1933 An Index to about 40,000 Essays in 2,144 Volumes of Collections of Essays and Miscellaneous Works.* New York, H. W. Wilson Company 1934. Supplements: 1934–date.

This set indexes several thousand volumes of essays and collections of articles with special emphasis on biography and literary criticism. Note the following points carefully

(a) Entries are arranged alphabetically by author and subject. Entries under the author's name are arranged as follows essays *by* an author essays *about* an author's work in general, essays *about* individual works of an author

(b) For each entry or reference, the author and title of the essay are given first, followed by the author and title of the whole book.

(c) Look under the name of the author of the book in "List of books indexed" in the back of each volume to get all the information needed for your working bibliography card (see items 7 and 8) As a rule, you must check all volumes of this set to cover your subject.

Candy F P Summary
In Makers of the medieval mind p175-80
6 — Faulkner, Harold Underwood
4 — American political and social history
Contents
Age of big business
Agrarian revolt
Agricultural imperialism
America goes to war
3 — America moves westward
American life at the beginning of the nineteenth century
Background of colonization
Battle for empire
Behind the lines
Capitalism at full tide
Clash of economic sections
Clash of interests

West, James, pseud. See Withers, C.
West, The — 1
Americans [illegible] — 1
Catherine was great
Fulton, G. J Catherine was great
In Theatre book of the year 1944-1945, p37-45
West — 2
History — 2
Crampton, C. G. Gold rushes and their significance in the history of the trans-Mississippi West
In Greater America, by various authors p319-33
Faulkner H. U America moves westward
In American political and social history — 4
5 — p[illegible]
Faulkner H. U Last frontier
In American political and social history p417-32
Hunter M. R. Mormons in the opening of the Western frontier
In Greater America, by various authors p431-53
West Indies
History
Williams, M. W. and Bartlett, R. J. Political administration of the Spanish Indies

LIST OF BOOKS INDEXED

Ewen, David
Men and women who make music. rev & enl 1946 Readers press
920 E
This is an expansion and revision of a book that appeared in 1939 under the same title, published by Crowell, and indexed in the 1934-1940 volume

338.2 F
Fanning, Leonard M. ed.
Our oil resources. 1945 McGraw

Faulkner Harold Underwood
American political and social history 4th ed (Crofts Amer. hist. ser.) 1945 Crofts, F.S. — 7

8 — 973 F

FIGURE 10. SELECTIONS FROM *Essay and General Literature Index.*

1. and 2. Subject and subheading followed by subsubheading.
3. Title of essay
4. Title of book.
5. Page references for essay
6. Entry for whole book giving contents.
7. Complete data for book in "List of books indexed
8. Call number indicating library has book.

(d) Since 1948, this tool has not included any indexing of collective biographies, which is now done in *Biography Index* (21) For biographical references, therefore, it will be necessary for you to use both of these indexes.

(14) ——— *Bibliographic Index A Cumulative Bibliography of Bibliographies, 1938–date.* New York, H. W Wilson Company 1939–date.

A guide to further bibliographies. Under subjects only, it lists the bibliographies which have appeared in books or as parts of pamphlets or periodical articles. It is issued quarterly and cumulated annually When you start work on your research paper, check here first in order to find out whether or not a bibliography has already been made on your topic. If you can locate one, you will need only to bring it up to date or supplement it.

The objective of your study of the preceding general bibliographies has been to develop sufficient knowledge of the unique characteristics of each tool so that, when you have a problem in mind, you can go directly to the tool that is most likely to give you the best answer Exercise C will help you to review this section.

EXERCISE C. SELECTING THE BEST BIBLIOGRAPHY FOR YOUR PURPOSE

Directions *Below is a list of topics which may be located in one of the general bibliographies you have been studying* Write on the line at the left of each topic the number for the bibliography in the list above the question which will give you the best answer

EXAMPLE

__1__ *What is the date and publisher of a recent novel by Conrad Richter?*

Bibliographies

1. *Cumulative Book Index*
2. *Book Review Digest*
3. *Essay and General Literature Index*
4. *Bibliographic Index*

_____ Quotations from reviews of *The Town* by Conrad Richter

_____ References to bibliographies issued during the past five years on the subject of pioneer life in Ohio

_____ Have any essays appeared in book form criticizing the work of Conrad Richter as a novelist?

_____ A list of the most recently published editions of works of Conrad Richter

_____ A compete list of the books in English about the gold discoveries in Oregon, which have been published in the past five years.

_____ What biographies have been reviewed this past year on the subject of famous pioneers?

Bibliographies

1. *The New York Times Index*
2. *International Index*
3. *Readers' Guide to Periodical Literature*
4. *Nineteenth Century Reader's Guide*
5. *Union List of Serials*

_____ A list of scholarly materials on the most recent archeological discoveries in Iran.

_____ References to newspaper articles which have appeared in the past three months on recent *decisions of the United Nations Security Council.*

_____ References to materials appearing in the contemporary journals describing life in the Rocky Mountains in the 1890's.

_____ In what library can you locate the journals referred to above?

_____ A list of materials in popular magazines on overland journeys to the Pacific.

_____ References to a rather scholarly appraisal of the early territorial government of Oregon.

C. General Subject Matter Tools

The tools to which we have introduced you up to this point have all been bibliographies which provide references for your working bibliography cards but no actual notes on subject matter Three groups of reference books, however are so general in usefulness that they serve as a starting point for a research paper in almost any field of interest. These are encyclopedias, dictionaries, and biographical dictionaries.

Encyclopedias and dictionaries. It is assumed that you are acquainted with general encyclopedias and are accustomed to using one of the two unabridged dictionaries, *Webster's New International* or *Funk and Wagnalls New Standard*. You should now learn to use the specialized dictionaries and to distinguish among the general encyclopedias.

(15) ——— *Columbia Encyclopedia in One Volume.* 2d ed. New York, Columbia University Press, 1950 2203 p.

An excellent one-volume encyclopedia, very useful for quick identification of persons, places, or events. Surprisingly inclusive.

(16) ——— *Encyclopedia Americana.* New York, Encyclopedia Americana Corporation, 1949 30 v

Particularly useful for articles on American places and organizations and for articles on the centuries under the name of the century A detailed index volume is provided for editions published since 1943. Alphabetized word by word for instance, New York comes before Newark. Kept up to date by *The Americana Annual.*

(17) ——— *Encyclopaedia Britannica.* 14th ed. Chicago, Encyclopaedia Britannica, Inc., c1929-1949 24 v

An outstanding, general, adult encyclopedia, still largely British in point of view especially noteworthy for fine articles and illustrations in the field of art. Excellent bibliographies atlas in the twenty fourth volume. Alphabetized letter by letter for instance, Newark comes before New York. If your library has the 9th or 11th edition, you will find the old editions still useful for any topic in which recency is not important. Kept up to date by the *Britannica Book of the Year*

In a large or well-stocked library you are apt to find such foreign encyclopedias as *La Grande Encyclopédie Brockhaus' Konversations Lexikon*, or the monumental *Encyclopedia Italiana di Scienze Lettere ed Arti.* You must consult these if you are working in any field covering foreign languages or literatures.

(18) ——— Craigie, Sir William A. and Hulbert, James R. *Dictionary of American English on Historical Principles* Chicago, University of Chicago Press, 1941-1944. 4 v

Modeled on the *Oxford English Dictionary* (20) this work aims to present "those features by which the English of the American colonies and the United States is distinguished from that of England and the rest of the English-speaking world." Neither slang nor dialect is included.

(19) ——— *Dictionary of Americanisms on Historical Principles* ed. by Mitford M. Mathews. Chicago, University of Chicago Press, 1951. 2 v

Fifty thousand terms are listed herein as peculiarly American. "An authoritative collection of the vast additions to the English language which have originated on this side of the Atlantic." This tool is intended for use as a complement, not a duplicate, of Craigie (18).

(20) ——— *Oxford English Dictionary being a Corrected Re-issue with an Introduction, Supplement and Bibliography of a New English Dictionary on Historical Principles.* Oxford Clarendon Press, 1933. 12 v and suppl.

A monumental work designed to tell how long any word has been in the language, which of many senses of a word is the original, and when an obsolete word became obsolete. Also known as the "N E D' or O E. D' from the different forms of its title. There is also an abridged edition.

Biographical dictionaries. Biographical dictionaries are also pertinent to research papers in all fields.

(21) ——— *Biography Index A Cumulative Index to Biographical Material in Books and Magazines Jan. 1946–date.* New York, H. W Wilson Company 1947–date.

Lists references to biographical material on people living in all lands at all periods of history indexes material appearing in book form, in periodicals, or in newspapers. The only restriction in scope at present is that the indexed material is that which has been published since January 1946 Issued quarterly, at present it has been cumulated only for the period since January 1946.

(22) ——— *Current Biography Who's News and Why 1940–date.* New York, H. W Wilson Company 1940–date.

Issued monthly and annually Contains biographies of people in all walks of life who have been prominent in the news. Note on the inside of the front cover (or at the back, in annual volumes) the list of persons classified by occupations. Articles are from two to four pages in length and usually contain a portrait. Recent annual volumes contain a time-saving cumulated index. The bibliographies at the end of individual articles will eliminate some checking of other indexes.

(23) ——— *Dictionary of American Biography* Under the Auspices of the American Council of Learned Societies, edited by Allen Johnson and Dumas Malone. New York, Charles Scribner's Sons, 1928–1937 20 v plus Index.

——— *Supplement One* to December 31 1935. New York, Charles Scribner's Sons, 1944. 718 p.

Long, scholarly articles on persons born or having lived in territory now belonging to the United States. No persons alive at time of publication are included. Bibliographies. Note, in the Index volume, the lists of biographees under "Birthplace, "College,' and "Profession." Often called D A. B.

(24) ——— *Dictionary of National Biography* Edited by Leslie Stephen and Sidney Lee. New York, Oxford University Press, 1921–1937 22 v

Supplementary volumes and a cumulative index bring the scope of this set up to 1940 Includes noteworthy inhabitants of the British Isles and colonies limited to persons dead at the time of publication. Bibliographies. Often referred to as the "D N B"

(25) ——— U S. Congress. *Biographical Directory of the American Congress 1774–1949* Washington, D C., U S Government Printing Office, 1950. 2057 p.

Gives biographical notes on all members of both the Continental Congress and the Congress of the United States also gives in tabular form the membership of these Congresses and the executive officers of each. Supplemented by the *Official Congressional Directory,* which appears several times for each Congress.

(26) ——— *Webster's Biographical Dictionary A Dictionary of Names of Noteworthy Persons with Pronunciations and Concise Biographies* Springfield, Mass., G & C. Merriam, 1943. 1697 p.

Scope all countries and all times. Most useful for identification, since biographies are brief and concise.

(27) ——— *Who's Who 1848–date. An Annual Biographical Dictionary with Which is Incorporated Men and Women of the Time.* London, A. & C. Black, 1849–date.

Issued annually. Mainly British, although outstanding persons in the United States as well as in other foreign countries are also included. Companion volumes, *Who Was Who* include articles on persons in the early volumes of *Who's Who* who are now deceased.

(28) ——— *Who's Who in America. A Biographical Dictionary of Notable Living Men and Women of the United States 1899/1900–date.* Chicago, A. N. Marquis, 1900–date.

Includes living persons noteworthy by reason of official position or prominence in creditable lines of work. Issued biennially. Note the geographical index by states and the educational and social statistics. Two supplementary volumes, *Who Was Who in America, 1897–1942* and *1943–1950*.

If the biographical tools listed above do not readily yield sufficient information on your subject, answer the following questions. Have you thoroughly checked the indexes to magazine literature, the *Biography Index* (21) and the *Essay Index* (13)? Does either Table I or Table II below offer any help? Should you consult the reference tool listed below?

(29) ——— Hirschberg, Herbert S. *Subject Guide to Reference Books.* Chicago, American Library Association, 1942. 259 p.

This tool lists all kinds of reference books under the heading "Biography" regardless of the form of the particular book. It may suggest a tool which will answer your question.

TABLE I. AIDS FOR BIOGRAPHICAL QUESTIONS ON LIVING PEOPLE

Date of publication in ( ) indicates inclusiveness as well as recency

Call No.	Title	United States	England	World-Wide	Pronunciation
———	*Americana Annual* (annual)				
———	*Britannica Book of the Year* (annual)				
———	Cattell. *American Men of Science* (1949)				
———	Cattell. *Directory of American Scholars* (1951)				
———	Cattell. *Leaders in Education* (1948)				
———	*Collier's Encyclopedia* (1950–1951)				
———	*Columbia Encyclopedia* (1950)				
———	*Current Biography* (1940–date)				
———	*Encyclopedia Americana* (1949)				
———	Ewen. *American Composers Today* (1949)				
———	Ewen. *Composers of Today* (1934)				
———	Ewen. *Living Musicians* (1940)				
———	Greet. *World Words* (1948)				
———	Kunitz. *Junior Book of Authors* (1951)				
———	Kunitz. *Twentieth Century Authors* (194_)				
———	Mawson. *International Book of Names* (1934)				
———	Parker. *Who's Who in the Theatre* (1939)				
———	U. S. Congress. *Biographical Directory 1774–1949* (1950)				
———	U. S. Congress. *Official Congressional Directory* (annual)				
———	*Universal Jewish Encyclopedia* (1942)				
———	*Webster's Biographical Dictionary* (1943)				
———	*Who's Who* (annual)				
———	*Who's Who in America* (biennial)				
———	*Who's Who in America Current Biographical Service* (monthly)				

TABLE II SOME AIDS FOR BIOGRAPHICAL QUESTIONS ON PERSONS NO LONGER LIVING

Call No	*Title*	*United States*	*England*	*World-Wide*	*Pronunciation*
———	Allibone. *Critical Dictionary of Authors* (1891)	*	*		
———	*Appleton's Cyclopaedia of American Biography* (1887–1900)	*			
———	Baldwin. *Dictionary of Philosophy and Psychology* (1940)	*	*	*	
———	*Catholic Encyclopedia* (1907–1922)	*	*	*	
———	*Century Cyclopedia of Names* (1904)	*	*	*	*
———	Champlin. *Cyclopedia of Painters and Painting* (1885–1887)		*	*	
———	*Collier's Encyclopedia* (1950–1951)	*	*	*	
———	*Columbia Dictionary of Modern European Literature* (1947)			*	
———	*Columbia Encyclopedia* (1950)	*	*	*	*
———	*Dictionary of American Biography* (1928–1944)	*			
———	*Dictionary of National Biography* (1921–1949)		*		
———	*Encyclopaedia Britannica* (1929–1949)	*		*	
———	*Encyclopedia Americana* (1949)		*	*	
———	*Encyclopedia of the Social Sciences* (1930–1935)	*	*	*	
———	Ewen. *Composers of Yesterday* (1937)	*	*	*	
———	*La Grande Encyclopédie* (1886–1902)		*	*	
———	Greet. *World Words* (1948)	*	*	*	*
———	Grove. *Dictionary of Music and Musicians* (1927–1938)	*	*	*	
———	*Harper's Encyclopedia of United States History* (1912)	*			
———	*Jewish Encyclopedia* (1901–1906)	*	*	*	
———	Kunitz. *American Authors 1600–1900* (1938)	*			
———	Kunitz. *British Authors of the Nineteenth Century* (1936)		*		
———	Kunitz. *Junior Book of Authors* (1951)	*	*	*	*
———	Larousse. *Grand Dictionnaire Universel du XIXe Siècle Français* (1866–1890)		*	*	
———	Mantle. *Dictionary of American Painters, Sculptors, and Engravers* (1945)	*			
———	Mawson. *International Book of Names* (1934)	*	*	*	*
———	Monroe. *Cyclopedia of Education* (1915)	*	*	*	
———	Moulton. *Library of Literary Criticism* (1902)	*	*		
———	*New International Encyclopedia* (1914–1916)		*	*	
———	Schaff *New Schaff Herzog Encyclopedia of Religious Knowledge* (1908–1912)			*	
———	Scholes. *Oxford Companion to Music* (1947)	*	*	*	
———	Thomas. *Lippincott's Pronouncing Biographical Dictionary* (1930)	*	*		
———	U S Congress. *Biographical Directory 1774–1949* (1950)	*			
———	*Universal Jewish Encyclopedia* (1942)	*	*	*	
———	*Webster's Biographical Dictionary* (1943)	*	*	*	
———	*Who Was Who* (1897–1940)	*	*	*	
———	*Who Was Who in America* (1898–1950)	*			

D Library Tools in Special Fields

Just as library tools which are general in scope can be classified as bibliographic or subject matter in form, so can library tools in special fields of knowledge.

Literature—Bibliographies.

(30) ——— Baker Blanch M. *Dramatic Bibliography An Annotated List of Books on the History and Criticism of the Drama and Stage and on the Allied Arts of the Theatre* New York, H W Wilson Company 1933. 320 p.

Contents Drama and the theatre *Production and stagecraft* Pageantry Religious drama and entertainment Anthologies Bibliographies and directories.

(31) ——— *Cambridge Bibliography of English Literature.* Edited by F W Bateson. Cambridge, England, The University Press, 1941. 4 v

Divided into five chronological sections and, within each section, classified by literary form. "The aim is to record every written work, from the earliest beginnings until 1900, that can be included under the head of English Literature." Primarily useful in literature, but helpful also on topics such as letter-writing, sports, oratory travel, law science, and scholarship. Contents Vol. I—600-1660 Vol. II—1660-1800 Vol. III—1800-1900 Vol. IV—Index.

Selection from Index Volume IV:

1 — Girl
2 — Education of, I, 127; II, 125f. (16, 17 cents.); II, 130f. (17 18 cents.); III, 141f. (19 cent.) — 3, 4, 5
6 — See also under Children
Green Room, The (1880), III, 811 — 7
Gilbert, Sir [illegible], II, 761
Gisborne, Thomas, the elder (1758–1846), II, 143, 363
Gisborne, Thomas, the younger (1794–1852), III, [illegible]
8 — Gissing, George Robert (1857–1903), III, 528f. — 9

Selection from Bibliography Volume III:

10 — GEORGE ROBERT GISSING (1857 1903)
2 — (1) BIBLIOGRAPHY

Scott, Temple. [Bibliography prefixed to Critical Studies of the Works of Charles Dickens, New York, 1924.]

(2) NOVELS AND SHORT STORIES

Workers in the Dawn. A Novel. 3 vols. 1880.
The Unclassed. A Novel. 3 vols. 1884.
Demos. A Story 1886.
Isabel Clarendon. 2 vols. 1886
Thyrza. A Tale. 3 vols. 1887
A Life's Morning. 3 vols. 1888.
The Nether World. A Novel. 3 vols. 1889

FIGURE 11. SELECTIONS FROM THE *Cambridge Bibliography of English Literature*

1. Subject heading in Index.
2. Subheading.
3. Volume number
4. Page number
5. Period covered by reference.
6. Cross-reference.
7. Title entry for anonymous publication.
8. Author heading
9. Relatively full treatment indicated by boldface.
10. Beginning of entry in Vol. III referred to under 8.

(32) ——— English Association. *The Year's Work in English Studies 1919/19_0-date* London, Oxford University Press, 1921-date.

This and the Modern Humanities Bibliography (37) serve to keep the *Cambridge Bibliography* (31) up to date.

(33) ——— *Fiction Catalog 1950 Edition A Subject Author and Title List of 8400 Works of Fiction in the English Language with Annotations.* New York, H. W Wilson Company 1951. 661 p

This volume, with the supplementary volumes which appear at regular intervals, provides the most up-to-date guide available for the field of fiction. Notice the brief listing under subject headings and the complete reference given under author headings, where a useful annotation will also be found.

From "Gallegher" to "The deserter" Davis, R. H

From the city from the plough. Bernstein, A.

1 — From the earth to the moon and A tour of the moon. Verne, J.

2 — Frome David, pseud. See Brown, Zenith (Jones)

Frontenac, Louis de Buade comte de, 1620-1698
Cather W S. Shadows on the rock. 1931

3 — **Frontier and pioneer life**
Davis, H L. Beulah land. 1949
Page, E. Wilderness adventure. 1946
Shepard, O and Shepard, W O Holdfast Gaines. 1946
White, S. E. Long rifle. 1932

4 — Africa
Cloete S. Hill of doves. 1941
Cloete S. Turning wheels. 1937
Dick, I Country heart. 1946
Sinclair K. H N B. Westward the sun. 1942
Young F B They seek a country 1937

Alabama
Warren, L. Foundation stone. 1940

5 — Page, Elizabeth, 1859-
y A Tree of liberty Rinehart 1939 985p $3 (W)
map Moving picture title Howards of Virginia

6 — In time, the narrative runs from 1754 to 1806. "Here is a vast panorama of the beginnings of American national life and national philosophy as three generations of an American family have their part in great national events." N Y herald tribune

7 — y Wilderness adventure. Rinehart 1946 309p map $2.50 (W)
"The basis of [this novel] is an old diary the bare bones of a two-century-old story in which a lovely lady is kidnapped by Indians and sought by two of her lovers through the wild valley of the Mississippi through New Orleans, even to France and to England." Huntting

Page, Thomas Nelson, 1853-1922
In old Virginia or Marse Chan and other stories. Scribner 1887 230p front $2.50
Contents: Marse Chan; "Unc' Edinburg's drowndin' "; Meh lady; Ole 'stracted; No haid pawn"; Polly
* Red Rock; a chronicle of reconstruction.
y Scribner 1898 586p $3
"The southern states mainly in the late sixties. A novel of social life, illustrating the time after the Civil war—the period of the 'Carpet bagger' the Ku Klux Klan.

FIGURE 12. SELECTIONS FROM *Fiction Catalog*

1 Title entry See author entry for full information.
2. Cross-reference.
3. Subject heading in boldface type.
4. Subheading
5. Author entry
6. Annotation.
7 Title is recommended for young people.

(34) ——— Graham, Bessie. *Bookman's Manual A Guide to Literature.* 6th ed. rev and enl. New York, R. R. Bowker 1948. 829 p.

Forty-three chapters on such topics as "Classics in English Translation," "Contemporary English Poets," "Shakespeare," "Historians and Historical Series" include listings of the outstanding authors in each field with the most important editions of their works.

(35) ——— Millett, Fred B. *Contemporary American Authors A Critical Survey and 219 Bio-Bibliographies.* New York, Harcourt, Brace and Company 1940. 716 p

(36) ——— Millett, Fred B. *Contemporary British Literature A Critical Survey and 232 Author Bibliographies.* 3d ed. rev and enl. New York, Harcourt, Brace and Company 1935. 556 p.

These two handbooks are still invaluable as guides for students to material by and about contemporary British and American authors.

(37) ——— Modern Humanities Research Association. *Annual Bibliography of the English Language and Literature 1920–date.* Cambridge Bowes, 1921–date.

Lists the cream of the world's publications in this field.

(38) ——— Spiller Robert E. and others, eds. *Literary History of the United States* New York, The Macmillan Company 1948. 3 v

Listed here for the exceptionally valuable bibliographies in Volume III Annual listings in *Publications* of the Modern Language Association of America (known as *PMLA*) serve to keep the bibliography of American literary studies in Spiller (38) up to date.

Literature—Subject-matter reference books. There is a wide variety of material in the field of literature which is useful to the student preparing a research paper These include books of literary criticism, histories of literary movements, and handbooks identifying allusions and characters. Information about the most useful of these is presented in Table III. Starred titles indicate those which contain useful bibliographies. This table does not attempt to describe peculiarities of arrangement but does indicate differences in the scope of titles by noting the form of the tool itself and its inclusion of material on various national literatures and on different periods of time.

Literature—Indexes. You should be familiar with at least some of the indexes in this field, that is, those tools which are differentiated from bibliographies, as a rule, by the fact that they guide the user to parts of books—individual poems or quotations, single plays, fairy tales, or short stories.

(39) ——— *Dramatic Index for 1909–date Covering Articles and Illustrations Concerning the Stage and Its Players in the Periodicals of America and England.* Boston, F W Faxon Company 1910–date.

An index to the drama, the theater actors and actresses, and other people of the theater to synopses of plays, stage portraits, and scenes from plays contained in two hundred English and American periodicals. Kept up to date by supplements published quarterly in the *Bulletin of Bibliography*

(40) ——— Firkins, Ina T E. *Index to Plays 1800–1926* New York, H. W Wilson Company 1927 307 p.

——— *Supplement.* New York, H. W Wilson Company 1935. 140 p.

In two parts "Author Index," and "Title and Subject Index."

(41) ——— Logasa, Hannah and Ver Nooy Winifred. *An Index to One-Act Plays.* Boston, F W Faxon Company 1924. 327 p.

Three supplementary volumes bring the indexing of one-act plays up to 1948. In two main parts "Author List" and "Title List." The index, by subjects, will be useful.

(42) ——— Ottemiller John H. *Index to Plays in Collections.* 2d ed. rev and enl. Washington, Scarecrow Press, 1951. 286 p.

(33) ——— *Fiction Catalog 1950 Edition A Subject Author and Title List of 3400 Works of Fiction in the English Language with Annotations.* New York, H. W Wilson Company 1951. 561 p

This volume, with the supplementary volumes which appear at regular intervals, provides the most up-to-date guide available for the field of fiction. Notice the brief listing under subject headings and the complete reference given under author headings, where a useful annotation will also be found.

From "Gallegher" to "The deserter" Davis, R. H.
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Davis, H. L. Beulah land. 1949
Page, E. Wilderness adventure. 1946
Shepard, O and Shepard, W O Holdfast Gaines. 1946
White, S. E. Long rifle. 1932
4 — Africa
Cloete S. Hill of doves. 1941
Cloete, S. Turning wheels. 1937
Dick, I. Country heart. 1946
Sinclair K. H. N B Westward the sun. 1942
Young F B They seek a country 1937
Alabama
Warren L. Foundation stone. 1940
5 — Page, Elizabeth, 1889-
Tree of liberty Rinehart 1939 985p $3 (W)
y mp Moving picture title Howards of Virginia
6 — In time, the narrative runs from 1754 to 1806. "Here is a vast panorama of the beginnings of American national life and national philosophy as three generations of an American family have their part in great national events." N Y herald tribune
7 — y Wilderness adventure. Rinehart 1946 309p map $2.50 (W)
"The basis of [this novel] is an old diary the bare bones of a two-century-old story in which a lovely lady is kidnapped by Indians and sought by two of her lovers through the wild valley of the Mississippi through New Orleans, even to France and to England." Huntting
Page, Thomas Nelson, 1853-1922
In old Virginia or Marse Chan and other stories. Scribner 1887 230p front $2.50
Contents: Marse Chan; "Unc' Edinburg's drowndin'"; Meh lady; Ole 'stracted; "No haid pawn"; Polly
* y Red Rock a chronicle of reconstruction. Scribner 1898 586p $3
"The southern states mainly in the late sixties. A novel of social life, illustrating the time after the Civil war—the period of the 'Carpet bagger' the Ku Klux Klan,

FIGURE 12. SELECTIONS FROM *Fiction Catalog*

1. Title entry See author entry for full information.
2. Cross-reference.
3. Subject heading in boldface type.
4. Subheading.
5. Author entry
6. Annotation.
7. Title is recommended for young people.

(43) ——— Bartlett, John. *Familiar Quotations A Collection of Passages Phrases and Proverbs Traced to Their Sources in Ancient and Modern Literature.* 12th ed. rev and enl.; Christopher Morley editor Boston, Little, Brown and Company 1948. 1878 p.

An old, familiar handbook, arranged by authors be sure to use the index for subjects and catchwords.

(44) ——— Bruncken, Herbert. *Subject Index to Poetry A Guide for Adult Readers.* Chicago, American Library Association, 1940. 201 p.

A subject guide to whole poems, in contrast to "Bartlett," which indexes only phrases or lines from poems. Refer to the "List of Books Indexed" in the front in order to identify the poetry collection in which the poem can be located.

(45) ——— Granger Edith. *Granger's Index to Poetry and Recitations.* 3d ed. completely rev and enl., covering 592 books and approximately 75,000 titles. Chicago, A. C. McClurg & Co., 1940. 1525 p.

——— *Supplement 1938–1944.* New York, Columbia University Press, 1945. 416 p.

The most important tool for locating complete poems in anthologies. It contains three separate listings title, author and first-line indexes. Note also the short list of poems on special subjects. Revised edition in preparation.

(46) ——— Stevenson, Burton E., ed. *Home Book of Quotations Classical and Modern.* 5th ed. rev New York, Dodd, Mead & Company 1949. 2812 p.

Quotations are arranged alphabetically by subject and indexed by author and important words of each quotation. Note the difference in arrangement between Stevenson and Bartlett (43)—a difference which makes them each useful in a special way

(47) ——— Eastman, Mary H. *Index to Fairy Tales Myths and Legends.* 2d ed. rev and enl. Boston, F W Faxon Company 1926. 610 p.

———: *Supplement.* Boston, F W Faxon Company 1937 566 p.

Lists fairy tales and legendary stories by titles and subjects and locates them in collections.

(48) ——— Firkins, Ina T E. *Index to Short Stories.* 2d enl. ed. New York, H. W Wilson Company 1923–1929 2 v

——— *Second Supplement.* New York, H. W Wilson Company 1936. 287 p.

Arranged in one alphabet by author and title. Complete information is given under the author's name.

Social sciences—Bibliographies.

(49) ——— Channing, Edward and others. *Guide to the Study and Reading of American History* Rev and augm. ed. Boston, Ginn and Company 1912. 650 p.

A guide to the authorities who have written on American history Arranged by periods and topics up to 1910.

(50) ——— Dutcher George M. and others, eds. *Guide to Historical Literature.* New York, The Macmillan Company 1931. 1222 p.

A guide to the fundamental source material for the study of history Universal in scope. Arranged by countries. The critical reviews and annotations have been written by experts in the fields covered.

(51) ——— Larned, Josephus N. *The Literature of American History A Bibliographical Guide.* Boston, American Library Association, 1902. 596 p.

Selected and annotated. Important in this field even though not up to date.

(52) ——— Paetow Louis J *A Guide to the Study of Medieval History* Rev ed. Prepared under the Auspices of the Mediaeval Academy of America. New York, F S. Crofts & Co., 1926. 643 p.

TABLE III. USEFUL LITERATURE REFERENCE TOOLS

Call No	Title	Content				Nationality				Period		
		Allusions	*Biography*	*Criticism*	*Folk Lit.*	*United States*	*England*	*Greece & Rome*	*Other*	*Classical*	*To 1900*	*20th Century*
______	Allibone. *Critical Dictionary of Authors* (1891)			#		#	#				#	
______	Benet. *The Readers' Encyclopedia* (1948)	#	#		#	#	#	#	#	#	#	#
______	*Burke & Howe. *American Authors and Books 1640–1940* (1943)		#			#					#	#
______	**Cambridge History of American Literature* (1917–1921)			#		#					#	
______	*Cambridge History of English Literature* (1907–1927)			#			#				#	
______	*Columbia Dictionary of Modern European Literature* (1947)			#					#			#
______	**Current Biography* (1940–date)		#			#	#		#			#
______	**Dictionary of American Biography* (1928–1944)		#	#		#					#	#
______	*Dictionary of National Biography* (1921–1949)		#	#			#				#	#
______	Garnett & Gosse. *English Literature* (1935)			#			#				#	#
______	*Harper's Dictionary of Classical Literature* (1896)	#	#	#	#			#		#		
______	Hart. *Oxford Companion to American Literature* (1941)	#	#			#					#	#
______	Hartnoll. *Oxford Companion to the Theater* (1951)	#	#	#		#	#	#	#	#	#	#
______	Harvey *Oxford Companion to Classical Literature* (1937)	#	#					#		#		
______	Harvey *Oxford Companion to English Literature* (1932)	#	#				#				#	#
______	*Kunitz. *American Authors, 1600–1900* (1938)		#			#					#	
______	*Kunitz. *British Authors of the Nineteenth Century* (1936)		#				#				#	
______	*Kunitz. *Junior Book of Authors* (1951)		#			#	#				#	#
______	*Kunitz. *Twentieth Century Authors* (1942)		#			#	#		#			#
______	Leach & Fried. *Funk & Wagnalls Standard Dictionary of Folklore, Mythology and Legend* (1949–1950)	#			#	#	#	#	#	#	#	#
______	Moulton. *Library of Literary Criticism* (1901–1905)			#		#	#				#	
______	*Oxford Classical Dictionary* (1949)	#						#		#		
______	*Oxford History of English Literature* (1945–1947)			#			#				#	#
______	Parker *Who's Who in the Theatre* (1939)		#			#	#				#	#
______	*Shipley *Dictionary of World Literature Criticism, Forms Technique* (1942)			#		#	#	#	#	#	#	#
______	Sobel. *Theatre Handbook and Digest of Plays* (1948)	#		#		#	#	#	#	#	#	#
______	*Spiller *Literary History of the United States* (1948)			#		#					#	#
______	Warner *Library of the World's Best Literature* (1917)		#	#		#	#	#	#	#	#	

* Contains useful bibliographies.

(61) ——— Schaff, Philip. *New Schaff Herzog Encyclopedia of Religious Knowledge Embracing Biblical, Historical, Doctrinal and Practical Theological and Ecclesiastical Biography.* Based on the 3d ed. of the Real-Encyklopädie founded by J Herzog and edited by Albert Hauck. New York, Funk and Wagnalls, 1908–1912. 13 v

Covers the whole field of religion, church and biblical history denominations, and ecclesiastical biography Protestant in tone, but not biased. The bibliographies were an especially strong feature at the time of publication.

(62) ——— *Universal Jewish Encyclopedia An Authoritative and Popular Presentation of Jews and Judaism since the Earliest Times.* New York, Universal Jewish Encyclopedia, Inc., 1939–1944. 11 v

More popular in treatment than the older *Jewish Encyclopedia* very useful for questions on Jewish history and biography including biographies of living persons. Short bibliographies. In all three of the above sets, you should remember that long articles are preceded by an outline of the topic, and that numerous cross-references are included within the articles as well as at the end of some articles.

(63) ——— Adams, James T *Dictionary of American History* New York, Charles Scribner's Sons, 1940. 6 v

(64) ——— ——— *Album of American History* New York, Charles Scribner's Sons, 1944–1949. 5 v

(65) ——— ——— *Atlas of American History* New York, Charles Scribner's Sons, 1943. 360 p.

Since this set (including the three titles cited above) is intended to supplement the *Dictionary of American Biography* (23) it contains no biographical articles. It is necessary to consult the index in the sixth volume of the *Dictionary of American History* as well as the article under any given subject.

(66) ——— *Pageant of America A Pictorial History of the United States* Ralph Henry Gabriel, editor New Haven, Yale University Press, 1925–1929 15 v

The set, with its 56-volume companion set, *The Chronicles of America*, contains volumes on special topics written by specialists in the field, in popular and readable style. The *Pageant* is valuable especially for its reproduction of contemporary prints, facsimiles, and other illustrations, whereas the *Chronicles* provide the accompanying textual matter

(67) ——— Winsor Justin. *Narrative and Critical History of America.* Boston, Houghton Mifflin and Company 1884–1889 8 v

Although this set is now quite old, if your library has it, you will find it very helpful for the period it covers. Especially valuable for its illustrations, maps, and very full bibliographical notes. Such chapter headings as "The Inca Civilization in Peru," "Pre-Columbian Explorations," and "The Hudson Bay Company" will give you some idea of its scope.

(68) ——— *Encyclopaedia of the Social Sciences.* E. R. A. Seligman, editor-in-chief. New York, The Macmillan Company 1930–1935. 15 v

Covers many related fields anthropology penology sociology education, philosophy psychology biology geography and linguistics. Encyclopedic in arrangement with many related articles listed at the end of articles, each one of which is signed by an expert. Full bibliographies.

(69) ——— *Statesman's Year-Book, 1864–date* London, Macmillan, 1864–date.

An annual publication giving in concise form authoritative data about the countries of the world, covering constitutions and government, economic conditions, education, religion, defenses, agriculture, commerce, diplomatic representatives, and so forth. Another useful annual similar to this, although differently arranged, is the *American Year Book* (1910–date) There are many annual and periodic publications, such as the *Yearbook of Agricul-*

(53) ——— Public Affairs Information Service. *Bulletin.* New York, Public Affairs Information Service, 1915–date.

Usually referred to by its initials as "P.A.I.S." A combination of subject index and digest of information in the fields of sociology, political science, and economics. Includes also records of new legislation, notices of conferences and meetings, establishment of new offices, and so forth. A basic tool for information in the fields covered.

(54) ——— Wright, John K. *Aids to Geographical Research Bibliographies Periodicals Atlases Gazetteers and Other Reference Books* 2d ed., completely rev New York, Columbia University Press, 1947 320 p.

A basic research guide in the field of geography, now brought up to date.

(55) ——— *Writings on American History 1906–date.* Various imprints, 1906–date.

A valuable bibliography which serves to bring Channing (49) and Larned (51) up to date. Now issued as Volume II of the annual report of the American Historical Association.

Social sciences—Subject matter reference books. The reference sets in this field are not so numerous as in the field of literature, but in each case they cover more adequately the particular aspect of the field in which each specializes.

(56) ——— *Cambridge Ancient History* Edited by J B. Bury and others. New York, The Macmillan Company 1923–1939 12 v

——— *Volumes of Plates* Prepared by C. T Seltman. Cambridge, [Cambridge] University Press, 1927–1939 5 v

(57) ——— *Cambridge Mediaeval History* Planned by J B. Bury and others. New York, The Macmillan Company 1911–1936. 8 v

(58) ——— *Cambridge Modern History* Planned by the Late Lord Acton. New York, The Macmillan Company 1902–1926. 13 v

These important sets of books may be useful for literary research themes as well as for papers in the field of history Chapters in the volumes of these sets are written by specialists, there are many tables, genealogical diagrams, and full bibliographies. In many cases, you will find it more helpful to use the very full table of contents rather than the index when hunting for material on a large topic.

(59) ——— Larned, Josephus N *New Larned History for Ready Reference Reading and Research The Actual Words of the World's Best Historians Biographers and Specialists* Completely rev., enl., and brought up to date. Springfield, Mass., C. A. Nichols Publishing Company 1922–1924. 12 v

In scope, this set covers all periods and all countries. Valuable for the texts of documents, such as treaties and constitutions, and as a guide to the important authorities on a subject. The history of specific countries is given under the name of the country, with chronological arrangement under period subdivisions. Not intended for use primarily as a biographical tool, but biographical information can be located by following up the cross-references.

(60) ——— *Catholic Encyclopedia An International Work of Reference on the Constitution, Doctrine Discipline and History of the Catholic Church.* New York, Catholic Encyclopedia Press, 1907–1922. 17 v

Because of the influence of the Catholic Church, particularly in the Medieval and Renaissance periods, this set will be more useful to history students than others of the religious reference books. "It records all that Catholics have done not only in behalf of charity and morals, but also for the intellectual and artistic development of mankind." An authoritative work, with articles written by specialists and followed by extensive bibliographies. Covers questions in philosophy, history art, music, and literature, as well as Catholic history and biography

(75) ——— Sarton, George. *Introduction to the History of Science.* Baltimore, Published for the Carnegie Institution of Washington by Williams & Wilkins, 1927–1948. 3 v

(76) ——— *Smithsonian Scientific Series.* Edited by Charles Greely Abbot. Washington, Smithsonian Institution, 1929–1932. 12 v

Much more popular in style than the *Cambridge Natural History* material is based on the collections of the Institution.

(77) ——— Van Nostrand's Scientific Encyclopedia. *Aeronautics Astronomy Botany Chemical Engineering Chemistry Civil Engineering Electrical Engineering Electronics & Radio Geology Mathematics, Mechanical Engineering Medicine Metallurgy Meteorology Mineralogy Navigation, Photography Physics Statistics, Zoology* 2d ed. New York, D. Van Nostrand Company Inc., 1947 1600 p.

(78) ——— Chujoy Anatole, ed. *The Dance Encyclopedia.* New York, A. S. Barnes, 1949 546 p.

Short articles on dancers, performances of compositions, and terms longer articles on outstanding personalities, styles, and trends of the dance. More attention is paid to ballet than to other forms.

(79) ——— Gardner Helen. *Art Through the Ages.* 3d ed. New York, Harcourt, Brace & Company 1948. 851 p.

One of the most useful one-volume histories of art, including a glossary of technical terms and detailed index.

(80) ——— Grove, Sir George. *Grove's Dictionary of Music and Musicians.* 3d ed. New York, The Macmillan Company 1935. 6 v

Two supplements (1935–1950) bring the material up to date and cover American topics. An authoritative, encyclopedic treatment of all aspects of music composers, musicians, forms, and instruments. Brief bibliographies follow individual articles on persons.

(81) ——— Menke, Frank G *The New Encyclopedia of Sports.* New York, A. S. Barnes, 1947 1007 p.

A very useful reference tool in a field in which material is widely scattered. Covers records, history rules, and organizations in a great variety of sports.

(82) ——— Scholes, Percy A. *The Oxford Companion to Music Self Indexed and with a Pronouncing Glossary* 7th ed. rev New York, Oxford University Press, 1947 1145 p.

Similar in style and content to the rest of the Oxford series.

Science and fine arts—Indexes.

(83) ——— Ellis, Jessie C., comp. *Nature and Its Applications Over 200,000 Selected References to Nature Forms and Illustrations of Nature as Used in Every Way* Boston, F W Faxon Company 1949 861 p.

The tremendously varied and detailed illustrations which can be located by this tool are illustrated by such headings as "Snow Crystals," "Ostrich (Comic) " and "Horse (Winged) "

(84) ——— Lovell, Eleanor C. and Hall, Ruth M., comps. *Index to Handicrafts Model-Making and Workshop Projects.* Boston, F W Faxon Company 1936. 476 p.

——— *Supplement and Second Supplement,* 1943–1950.

Refers to articles in books and magazines on the many aspects of the subject indicated in the title.

(85) ——— Minneapolis Public Library *An Index to Folk Dances and Singing Games.* Chicago, American Library Association, 1936. 202 p.

——— *Supplement.* Chicago, American Library Association, 1949. 93 p.

These two volumes analyze 178 titles. Through them dances and singing games can be located by title, nationality and type of dance.

ture Economic Almanac, Political Handbook of the World, yearbooks of the adult encyclopedias, and so forth. Consult Winchell (2) for the most complete and up-to-date listing.

(70) ——— *Webster's Geographical Dictionary A Dictionary of Names of Places with Geographical and Historical Information and Pronunciations* Springfield, G & C. Merriam Co., Publishers, 1949 1293 p

The most recent reference help in this field whose subtitle is self-explanatory In this connection, remember also that Greet's *World Words* (see Tables I and II) gives pronunciation of geographical as well as biographical names but with little identification.

Science and fine arts—Bibliographies. Reference books and library tools in these two fields are much more diversified than in other fields. In science this is so because the field itself is divided into so many different parts, and also because the materials in science go out of date so quickly In fine arts it is probably due to the expense of illustrated materials as well as to the diversity of the field. For bibliographies and indexes in these fields, you will have to rely to a great extent on the general bibliographies and indexes already listed. The following tools may be particularly useful to the college student preparing a research paper

(71) ——— *The Gramophone Shop Encyclopedia of Recorded Music.* 3d ed. rev and enl. New York, Crown, 1948. 639 p.

One of the more inclusive of the catalogs of recorded music, specializing in the listing of recordings of classical and modern music and kept up to date by the monthly listings in the *Gramophone Shop Record Supplement.*

(72) ——— Hawkins, Reginald R. *Scientific Medical, and Technical Books Published in the United States of America, 1930–1944 A Selected List of Titles in Print with Annotations.* Prepared under the direction of the National Research Council's Committee on Bibliography of American Scientific and Technical Books. Washington, National Research Council, 1946. 1114 p
——— *Supplement of Books Published, 1945–1948* Washington, National Research Council New York, Bowker, 1950 514 p.

In addition to the obvious fields indicated by the title, this book lists also the most important titles in such allied fields as photography, agriculture, forestry firearms, and military and naval science. The annotations may be especially helpful to the beginner in evaluating individual titles.

(73) ——— Kingery Robert E. *How-to-do-it Books A Selected Guide.* New York, Bowker 1950 293 p.

Lists 2350 books or pamphlets on such diversified topics as dancing conchology and portrait photography

In addition to the tools listed above, the student working in these fields may find in his library special indexes to the periodical literature of the subject. Check the catalog to see if your library has the *Art Index, Industrial Arts Index Music Index* or *Engineering Index.* If they are listed there, your library undoubtedly also has a number of the periodicals listed in them, and it will be worth your while to check your topic in the appropriate special index. You may also find that your library has many special bibliographies which will help you. Examine the bibliography collection, or look up in the card catalog such headings as Music—Bibliography" or "Chemistry—Bibliography" to see what useful guides you can locate in this way Winchell s *Guide to Reference Books* (2) will also list for you such important subject bibliographies as Crane and Patterson s *Literature of Chemistry Chemical Abstracts* and the Library of Congress publication *Atomic Energy Significant References,* as well as the many other titles in specialized fields.

Science and fine arts—Subject-matter reference books.

(74) ——— *Cambridge Natural History* Edited by S. F Harmer and A. E. Shipley London. Macmillan and Co., 1922–1927 10 v

Each volume of this set is devoted to a separate branch of the study of botany or zoology

(75) ——— Sarton, George. *Introduction to the History of Science.* Baltimore, Published for the Carnegie Institution of Washington by Williams & Wilkins, 1927–1948. 3 v

(76) ——— *Smithsonian Scientific Series.* Edited by Charles Greely Abbot. Washington, Smithsonian Institution, 1929–1932. 12 v

Much more popular in style than the *Cambridge Natural History* material is based on the collections of the Institution.

(77) ——— *Van Nostrand's Scientific Encyclopedia Aeronautics Astronomy Botany Chemical Engineering Chemistry Civil Engineering Electrical Engineering Electronics & Radio Geology Mathematics Mechanical Engineering Medicine, Metallurgy Meteorology Mineralogy Navigation, Photography Physics Statistics Zoology* 2d ed. New York, D Van Nostrand Company Inc., 1947 1600 p.

(78) ——— Chujoy Anatole, ed. *The Dance Encyclopedia.* New York, A. S. Barnes, 1949 546 p.

Short articles on dancers, performances of compositions, and terms longer articles on outstanding personalities, styles, and trends of the dance. More attention is paid to ballet than to other forms.

(79) ——— Gardner Helen. *Art Through the Ages.* 3d ed. New York, Harcourt, Brace & Company 1948. 851 p.

One of the most useful one-volume histories of art, including a glossary of technical terms and detailed index.

(80) ——— Grove, Sir George. *Grove's Dictionary of Music and Musicians.* 3d ed. New York, The Macmillan Company 1935. 5 v

Two supplements (1935–1950) bring the material up to date and cover American topics. An authoritative, encyclopedic treatment of all aspects of music composers, musicians, forms, and instruments. Brief bibliographies follow individual articles on persons.

(81) ——— Menke, Frank G. *The New Encyclopedia of Sports.* New York, A. S. Barnes, 1947 1007 p.

A very useful reference tool in a field in which material is widely scattered. Covers records, history [illegible], and organizations in a great variety of sports.

(82) ——— Scholes, Percy A. *The Oxford Companion to Music Self-Indexed and with a Pronouncing Glossary.* 7th ed. rev. New York, Oxford University Press, 1947 1143 p.

Similar in style and content to the rest of the Oxford series.

Science and fine arts—*Indexes.*

(83) ——— Ellis, Jessie C., comp. *Nature and Its Applications Over 200,000 Selected References to Nature Forms and Illustrations of Nature as Used in Every Way* Boston, F. W. Faxon Company 1949 861 p.

The tremendous range and detailed illustrations which can be located by this tool are illustrated by such headings as "Snow Crystals," "Octopus (Comic)" and "Horse (Winged)"

(84) ——— Lovell, Eleanor C. and Hall, Ruth M., comps. *Index to Handicrafts Model-Making and Workshop Projects.* Boston, F. W. Faxon Company 1936. 476 p.

——— *Supplement and Second Supplement, 1943–1950.*

Refers to articles in books and magazines on the many aspects of the subject indicated in the title.

(85) ——— Kansas City Public Library. *An Index to Folk Dances and Singing Games.* Chicago, American Library Association, 1936. 202 p.

——— *Supplement.* Chicago, American Library Association, 1949 98 p.

These [illegible]. Through these dances and singing games can be located by name, nationality and type of dance.

Education—Bibliographies.

(86) ——— Alexander Carter *How to Locate Educational Information and Data A Text and Reference Book.* 3d ed. New York, Bureau of Publications, Teachers College, Columbia University, 1950. 441 p

A guide which lists many important tools in the field of education, use it if you need references to more material than the titles listed below

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course. D L. Morris. J Chem Ed 21 [illegible] S '44
1 — Book reviews
Adams, J. T Frontiers of American culture
Adult Ed 17:40-1 S '44. F A. Cavenagh
Adult Ed J 3.123 Jl '44. L. J Richardson
Agard, F B. and others. Survey of language classes in the army specialized training program
H. Points 26:69-73 D '44. T Huebener
Hispania 27:402 3 O '44. F H. Sender
Alexander C. Tomorrow's libraries for teachers colleges
Ed Res Bul 23:164 5 S '44. R. H. Eckelberry
Alexander W M. State leadership in improving instruction
J Ed Res 37:711 12 My '44. W H. Burton
Allen, W C. Cumulative pupil records
Ed Adm & Sup 30:376-7 S '44. A. S. Edwards
Ed Res Bul 23:244 D '44. N. G. Fawcett
Occupations 22.515 My '44
American association of school administrators, Morale for a free world: twenty-second

Faulkner R. N and Davis, H. E. Teachers enjoy the arts
Teach Col J 15:139-40 Jl '44. M. M. Osgood
2 — Fenner M. S, and Fishburn, E. C. Pioneer American educators
3 — Sch Executive 64:[illegible] N '44. R. H. Hughes
Volta R 46:421 Jl '44
Fernald, G. M. Remedial techniques in basic school subjects
Harvard Ed R 14:232 My '44. W H. Burton
Wis J Ed 77:18 S '44. M. Birr
Fine, B. Educational publicity
American Journal of Nursing 44.[illegible] My '44
Fisher, D. F C. Our young folks
Child Study 21:117+ Je '44. S. M. Gruenberg
Fisher, W ed. People are ready to discuss the post war world
Library Quarterly 14:249 Jl '44. E. R.

FROMAN Lewis Acrelius
Education for responsible citizenship. Ed Rec 31 429-43 O '50
Goals for higher education. J Higher Ed 21: 479-83 D '50
FROMM Fritz
Chemical education in small colleges. bibliog f J Higher Ed 21:430-4+ N '50
FRONTIER and pioneer life
Conrad Richter's pioneers: reality and myth. F I. Carpenter Col Engl 12:77-83 N '50
Units of work — 4
Adventures in social studies. A. W Schreiber Il Sch & Com 36 403+ N '50
Covered wagons to the Northwest. M. L Erickson. bibliog Il Grade Teach 68.[illegible]-1+ Ja '51

KING, Martha L.
Factors in the school and classroom environment that influence progress in reading. bibliog f Conf on Reading [illegible]
Organizing and directing reading improvement programs in rural areas. Conf on Reading [illegible] — 5
KING, Merton E. jr, and others
Sociology curriculum. Social Forces 22.[illegible] O '43
KING Norris A.
Teachers discover their community Ed Leadership 8:176-80 D '50
KING, Rachel Hadley
Training teachers of general education. J Higher Ed 21 [illegible] N '50
KINGERY, Robert Ernest
How to-do-it books: a selected guide. [illegible]p bibliog $[illegible] '50 R. R. Bowker co. [illegible] W [illegible] st. N.Y. [illegible] — 6
KINGMAN Russell Barclay
Tennis develops character Assn Am Col Bul 36 [illegible] D '50

Figure 13. Selections from *Education Index*

1 Form heading for book reviews.
2. Author and title of book reviewed.
3. Magazine in which review appeared.
4. Subheading
5. Reference to chapter in a yearbook.
6. Reference to a book.

(88) ——— *Children's Catalog A Dictionary Catalog of 4200 Books* 7th ed. rev New York, H. W Wilson Company 1946. 1104 p.

If you are preparing a research theme requiring the use of books written for children or young people, you should know and be able to use the most important guides to this large

field of literature. Of the books listed here, the *Children's Catalog* and the indexes by Rue (89) will guide you to the books for children of elementary school age the *Standard Catalog* (90) will guide you to the books for young people of junior or senior high school age.

You will find that the Rue indexes are very similar to others which you have already used. The catalogs, however are different, and you must be sure that you understand their method of arrangement. The *Children's Catalog* and the *Standard Catalog* are exactly alike in their method of arrangement. The first half of each is a "dictionary catalog" listing in one alphabet the authors, titles, and subjects of the books. In the second half, annotations are given which describe the contents and give you an idea of the value of each book this half is arranged by call numbers as are the books on the shelves of a library

(89) ——— Rue, Eloise, comp. *Subject Index to Books for Intermediate Grades.* Chicago, American Library Association, 1950. 493 p.

——— *Subject Index to Books for Primary Grades.* Chicago, American Library Association, 1943. 236 p.

——— ——— *First Supplement 1946* 76 p.

This series differs from the *Children's Catalog* in two ways it lists books by subject only and in scope it includes many readers and books of a textbook nature not ordinarily included in libraries but useful in classrooms.

(90) ——— *Standard Catalog for High School Libraries a Selected Catalog of 4555 Books.* 5th ed. New York, H. W Wilson Company 1947 1341 p.

(91) ——— *Educational Film Guide Annual Edition, September 1949* New York, H. W Wilson Company 1949 690 p.

(92) ——— *Filmstrip Guide, 1950 Edition.* New York, H. W Wilson Company 1950. 268 p.

Both of these tools are arranged alike Part I is an alphabetic title and subject list, and Part II is a selected, classified, and annotated list. Each is kept up to date by monthly issues and by cumulations. They are invaluable as guides to audio-visual teaching materials.

Education—Subject-matter reference books. If you are writing a theme having to do with any aspect of the history of education, you will find helpful sections in such special tools, already mentioned, as the *Cambridge History of English Literature* (see Table III) the *Cambridge Series* (56) (57) and (58) and the *Encyclopaedia of the Social Sciences* (63) The most important subject-matter tools in the special field of education are

(93) ——— Good, Carter V., ed. *Dictionary of Education.* New York, McGraw Hill Book Company Inc., 1945. 495 p.

Just what its title implies, and therefore a basic tool.

(94) ——— Monroe, Paul. *Cyclopedia of Education.* New York, The Macmillan Company 1911–1913. 5 v

Although this set is very old now it will be helpful for the lives of educators or persons who have influenced education, and for the history of educational movements.

(95) ——— Monroe, Walter S., ed. *Encyclopedia of Educational Research A Project of the American Educational Research Association.* Rev ed. New York, The Macmillan Company 1950. 1520 p.

The best single guide to the findings of research on educational developments. Articles are arranged under very broad headings for major articles, consult the outline at the beginning of the article. The index, which is inserted at the center of the book, will also be useful. Bibliographies are quite long and consist mainly of references to research studies.

(96) ——— Rivlin, Harry N., ed. *Encyclopedia of Modern Education.* New York, Philosophical Library 1943. 902 p.

A handy one-volume book containing many short articles. The bibliographies list a few of the best references on each topic.

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course. D. L. Morris. J Chem Ed 21:465-6 S 44
1 BOOK reviews
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Adult Ed 17:40-1 S 44. F A. Cavenagh
Adult Ed J 3:129 Jl 44. L. J Richardson
Agard, F B. and others. Survey of language classes in the army specialized training program
H Points 26 68 72 D 44. T Huebener
Hispania 27 482-3 O 44. F H. Sender
Alexander C. Tomorrow's libraries for teachers colleges
Ed Res Bul 23:164-5 S 44. R. H. Dakelberry
Alexander W M. State leadership in improving instruction
J Ed Res 37:711 12 My 44. W H. Burton
Allen, W C. Cumulative pupil records
Ed Adm & Sup 30:378-7 S '44. A. S. Edwards
Ed Res Bul 23:244 D 44. N. G. Fawcett
Occupations 22:515 My 44
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2 Fenner M. S. and Fishburn, E. C. Pioneer American educators
3 Sch Executive 64:27 N 44. R. H. Hughes
Volta R 46 431 Jl '44
Fernald, G. M. Remedial techniques in basic school subjects
Harvard Ed R 14:233 My 44. W H. Burton
Wis J Ed 77.18 S 44. M. Birr
Fine, B. Educational publicity
American Journal of Nursing 44:513 My 44
Fisher, D. F C. Our young folks
Child Study 21:117+ Je 44. S. M. Gruenberg
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Library Quarterly 14:249 Jl 44. R. R.

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Goals for higher education. J Higher Ed 21:479-83 D '50
FROMM Fritz
Chemical education in small colleges. bibliog f J Higher Ed 21 430-4+ N '50
FRONTIER and pioneer life
Conrad Richter's pioneers: reality and myth. F L Carpenter Col Engl 12:77-83 N '50
Units of work 4
Adventures in social studies. A. W Schreiber Il Sch & Com 36 408+ N '50
Covered wagons to the Northwest. M. L Erickson. bibliog Il Grade Teach 68:30-1+ Ja 51

KING, Martha L.
Factors in the school and classroom environment that influence progress in reading. bibliog f Conf on Reading 1950:37-41
Organizing and directing reading improvement programs in rural areas. Conf on Reading 1950:106-12 5
KING, Morton B. jr, and others
Sociology curriculum. Social Forces 28:34-9 O 49
KING, Norris A.
Teachers discover their community Ed Leadership 8 176-80 D '50
KING, Rachel Hadley
Training teachers of general education. J Higher Ed 21 406-9 N '50
KINGERY, Robert Ernest
How to-do-it books: a selected guide. 220p bibliog $3.50 '50 R. R. Bowker co. 62 W 45th st, N.Y. 19 6
KINGMAN Russell Barclay
Tennis develops character Assn Am Col Bul 36 464-6 D '50

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Fernald, G M. Remedial techniques in basic school subjects
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 Chemical education in small colleges. bibliog f J Higher Ed 21 430 4+ N '50
FRONTIER and pioneer life
 Conrad Richter's pioneers: reality and myth. F L Carpenter Col Engl 12:77–83 N '50
 Units of work — 4
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 Covered wagons to the Northwest. M. L Erickson. bibliog Il Grade Teach 68:30–1+ Ja '51

KING, Martha L.
 Factors in the school and classroom environment that influence progress in reading. bibliog f Conf on Reading 1950:[illegible]
 Organizing and directing reading improvement programs in rural areas. Conf on Reading 1950:[illegible] — 5
KING, Merion B, jr, and others
 Sociology curriculum. Social Forces 28.34 9 O '49
KING, Norris A.
 Teachers discover their community Ed Leadership 8 176–80 D '50
KING, Rachel Hadley
 Training teachers of general education. J Higher Ed 21:404–9 N '50
KINGERY, Robert Ernest
 How to-do-it books: a selected guide. 233p bibliog $2.50 '50 R. R. Bowker co. 62 W 45th st., N. Y. 19 — 6
KINGMAN Russell Barclay
 Tennis develops character Assn Am Col Bul 36 444–6 D '50

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you start with cumulative indexes. You would probably not expect to find a discussion of the atom bomb before 1940 so obviously it would be a waste of time to page through all the volumes of the *Readers' Guide* before that date. On the other hand, it is important to check through all the volumes of cumulative indexes if you have taken a subject like the American pioneers. You must exercise a sense of discrimination in making bibliography cards. You will be overwhelmed if you attempt to make a note of every reference you find. If you are observant, however, you will find that you begin to narrow or to define your subject more clearly when you begin the working bibliography because, for the first time, you are coming in contact with the material you will eventually use. If there is an abundance of material, you will see, perhaps for the first time, that there are many aspects to the subject which you never realized existed. You will therefore begin a weeding-out process early in your task by writing down on your cards only those titles which pertain to one phase of your general subject.

It is impossible to overemphasize the importance of the method of gathering your working bibliography If you will take the following suggestions seriously, your final bibliography and your footnotes will cause you no trouble

Go to the library with the necessary tools a fountain pen, cards, elastic bands, and a manila folder or envelope in which to keep everything For convenience now and later you should put each bibliographic item on a separate 3 × 5-inch card, thus making it possible to rearrange, delete, or make additions to the working bibliography at will. Do not waste *time making lists on a piece of paper with the intention of later copying the separate items* onto cards. Each reference should be clear uniform, complete, and accurate. Frequently only titles and authors are given. If you are using a reference book in which some of the bibliographic information is missing leave sufficient space on the card to complete it later (as in card C, Figure 14) *If the sequence varies from that indicated in the following* instructions and the sample cards in Figures 14 and 15, rearrange the material as you take it down on your card so that all items will be in the correct bibliographical order

A. Bibliographical Cards for Books (see Figure 14)

1. Author's full name (last name first) as given on the top line of the catalog card.[1]
2. Complete title underlined (in a typewritten manuscript, underlining indicates italics)
3. The imprint.
   a. Place of publication.[2]
   b. Publisher's name written in full.
   c. Date of publication.[3]
4. Content notes obtained from the Library of Congress cards and personal observation.[4]
5. Call number of the book in the upper left corner
6. Circled number in the upper right corner to serve as a reference. This number should not be placed on the card until you have evaluated the book and begun to take notes.[5]

---

[1] Note the difference in fullness, and sometimes in form, between the name as given on the top line of the card and the form which appears directly after the title. We recommend that you use secondary fullness of author's names, that is, the first name in full followed by initials for middle name or names. You may run into difficulties when you find books written by joint authors, or listed under the names of editors or compilers, or listed by institutions, societies, or governments. You will find examples of most of these in Figures 14 and 15 and in the bibliography at the end of the sample theme; also in Table V you will find brief explanations. The Library of Congress card is your best authority for puzzling cases.

[2] Write the place of publication exactly as it is given on the title page. New York and other large cities usually do not have the state given. If several cities are listed, use the first named unless you know the actual place of publication.

[3] If there is no date of publication on the title page, use the last date on the verso with a small "c" to indicate that it is the copyright date rather than the publication date. If you can find no date, use "n.d." for "no date.

[4] See p. 8 ff. for a complete explanation of the material to be learned from a Library of Congress card.

[5] See p. 45 for a complete explanation.

E Preliminary Check Lists of Library Tools and Subject Headings.

Now that you have had a review of the most important bibliographies and reference books, as well as an introduction to the outstanding tools in special fields, you should be ready to start your working bibliography Take stock of your subject in relation to the information you have gained about the library Make out a 4 x 6-inch card with the following information

1 An informative title for your paper (tentative)
2. The preliminary statement of objective.
3 As many of the following items as possible
(a) Books in the general field (poetry, novels, biographies, general literature, the century, social trends, literary movements, and so forth)
(b) Names of authors you already know
4 List of all reference books you think will be applicable to your paper

After you have prepared the card your instructor or the librarian may be willing to examine it to see whether you have indicated all the reference books you should use for your particular subject and to suggest others which you have overlooked.

In order to get in touch with necessary primary and secondary sources—the actual working material of your theme—you will have to devise keys to open the reference books you have indicated on your Check List of Library Tools. If your topic is general enough to be found in an encyclopedia, that is one of the best places to obtain an overview" As you read the encyclopedia article, try to pick out the subject headings (key words and catch words) Refer back also to the pointers given you on pp. 5 and 6 for help in selecting subject headings in the card catalog On the subject of American pioneers, for example, the words "West," "Western America," "pioneers,' and 'frontier" would come to mind whether or not you had read a preliminary book on the subject. Starting with these words, therefore, you will go to the library tools recently reviewed and listed.

Before you go to the reference books, card catalog, and shelves to make your working bibliography however, write the subject headings on the back of your Check List of Library Tools so that you will have all the material of this important step in compact form. To get the most effective Check List of Subject Headings, you should alphabetize the catch words, leaving generous spaces for those you will add. You will now use the subject headings to check systematically through all the reference books which you have listed as applicable to your topic and others which you will find as you proceed with your working bibliography

IV PREPARING THE WORKING BIBLIOGRAPHY

A *bibliography* is a list of all books, articles, and documents relating to any selected subject. A *working* bibliography which is a pack of 3 x 5 inch cards listing all books, articles, and documents relating to your subject, is the initial step in making the full bibliography for your completed theme. It is truly a *working* bibliography for it should be added to, revised, corrected, and consulted during the entire time you are preparing your paper

Your working bibliography will consist of the leads you find in the reference books in which you now use your subject headings. You now have (a) the general subject you intend to investigate, and (b) the Check List of Subject Headings which you will use to hunt through (c) your Check List of Library Tools in order to make your working bibliography cards. Remember the basic difference between the two kinds of reference books (a) indexes and bibliographies in which you will find titles and authors, but only the minimum information about the contents of the books, and (b) subject matter reference books, such as encyclopedias and dictionaries, *in which you will find useful bibliographical items* as well as information which could be used in the text of your paper

Do not expect to find your subject headings in every reference book in fact, some subjects will not be mentioned in ordinary reference tools. When you do not find what you are looking for reason out for yourself why your subject would not be treated in this particular library tool. In this connection examine the time coverage of your subject before

Card D.
An encyclopedia article with two authors. The editor, volume number, and pages are given as well as the imprint.

Paxson, Frederic L., and Vance, Rupert B (10)
"Frontier" Encyclopedia of the Social Sciences
Edited by E R A Seligman New York, The
Macmillan Company, 1935
Vol 6, pp 500-506

Card E.
An article with an author whose complete name can be obtained when the magazine is read.

Coulter F (11)
"An American Pioneer" House and Garden,
89 104-5, March 1946
About Johnny Appleseed

Card F
An article with an anonymous author. Personal notation in brackets.

"Pony Express" Hobbies, (14)
48 43 July 1943

[Gold rush? Different section of the country?]

FIGURE 13. SAMPLE BIBLIOGRAPHY CARDS FOR ARTICLES FROM ENCYCLOPEDIAS AND PERIODICALS.

Brown, Harriet Connor (4)
Grandmother Brown's Hundred Years, 1827 - 1927 New York, Blue Ribbon Books, c 1929

Intimate personal happenings

Card A.
Complete bibliographical description of a book. Short comment on the contents.

Spiller, Robert E, and others (6)
Literary History of the United States, New York, The Macmillan Company, 1948
3 vols [one vol of bibliography]
Vol 2 contains good overall view
Section 38 The Widening of Horizons, pp 639-651
" 39 Literary Culture of the Frontier, pp 652 662
" 45 Western Chronicles + Literary Pioneers pp 738 770
" 46 The West as Seen from the East pp 771-777

Card B.
Three-volume work with more than two authors. One volume has been examined carefully for pertinent material.

Faulkner, (7)
American Political and Social History

"Perhaps best authority on social history"

[not in our library - Inter library Loan?]

Card C.
Bibliographical item found in an index which gave last name and title only Personal note in brackets.

FIGURE 14. SAMPLE BIBLIOGRAPHY CARDS FOR BOOKS.

3. General indexes and bibliographies, such as *Readers' Guide to Periodical Literature* (6) and *Essay and General Literature Index* (13) give lists of books and articles under subject headings and classifications.

4. You should consult reference books listed under Library Tools in Special Fields for subject matter and for additional bibliographical clues.

5. Learn to examine tables of contents, prefaces, indexes, and chapter headings quickly always keeping before you the subject headings for your topic. If a reference set is arranged like *The Cambridge History of English Literature*—that is, with separate chapters on different topics written by authorities in the field—examine the table of contents of the correct volume to locate the chapter on your subject. Skim through a page or two of a chapter to judge whether or not there is something for you. If, however a reference set is arranged alphabetically with an index volume like the *Dictionary of American History* (63) check through the index under all likely subject headings, making certain to follow up "See" and "See also" references. As you examine the books, make short comments on your working bibliography cards as to their usability

6. If you cannot locate certain very necessary books in your own library or in the local public library your librarian may be able to borrow them for you by inter library loan. Union catalogs list the holdings of the larger libraries of the nation, of a region, or of a locality Where a union catalog has been established, a librarian can locate a given title by consulting this catalog and can then borrow the book from the library owning it. Where such catalogs are not in existence, state library organizations frequently act as clearinghouses of information on inter-library loans. Go to your own librarian as soon as you know that you will need this service.

7 You will expect to gain more bibliographical references as you begin to read. Sometimes an author will refer to another authority or give a title which you have not found elsewhere. Many times, a complete bibliography will be given in a secondary book.

8. When you have exhausted the resources of the libraries for bibliographical items, make a point of examining every book or article that you can obtain easily If several books are obviously about the same material, try to decide which is the best. This you can sometimes determine by examining the preface, table of contents, index, and chapter headings. Topic sentences, introductory paragraphs, and conclusions are important. You should question the author and the date of a book or article. Is the author the best authority in the field? Is the book or article the latest publication on the subject? Or is an earlier publication desirable because it carries more authority? Adapt your criteria to your subject.

9 After you have decided these questions, place pertinent comments on your working bibliography cards and withdraw those which you do not expect to use. Your working bibliography will undoubtedly contain items which you will be unable to find easily Do not throw away seemingly worthless cards merely set them aside temporarily You will find that this procedure of examining those items which you know are within your reach will clarify several points for you. You will begin to have the "feel" of the books you are to use, you will find that your ideas concerning the particular corner of the subject which you have chosen have begun to be clear and you will realize approximately how many books and what definite books you must read to cover your subject adequately You will also know which books or articles you must make special efforts to obtain through purchase or inter-library loan.

When you come to these decisions, you have reached V on your WORKING RECORD If you add further working bibliography cards, you should be as careful to check each item on them as you were with the first cards. When your theme is finished, you will make the final bibliography from the working bibliography by typing in alphabetical order all the items used. Your completed bibliography which is typed on the same kind of paper as your theme, will contain, of course, only those books and articles that you used in preparing and writing your research paper

B *Bibliographical Cards for Articles from Periodicals and for Articles from Encyclopedias* (see Figure 15)

1. Author's full name (last name first) as given in the periodical or encyclopedia. If only initials are given, as is frequently the case in encyclopedias, look in the front of the volume for identification and cite his complete name *If you cannot identify the author, the* first important words in the title are used as the identifying agent.

2. Complete title of the article, inclosed in quotation marks title of the periodical or encyclopedia, underlined. The imprint must also be given for encyclopedia articles but is not required for periodical articles.

3 Volume number and page or inclusive pages.

4 Month, day and year of publication (for periodical articles only)

5 Content note from personal observation.

6 Circled number in the upper right corner to serve as reference.

There are several correct bibliographical forms. The one illustrated in Figures 14 and 15 is easy to learn, and, having once been learned, is easy to modify according to later needs. Study the sample working bibliography cards carefully and notice that the last name of the author is placed first, followed by a comma, and then the first name and/or initials, followed by a period Titles of books, magazines, and encyclopedias are underlined, whereas the titles *of articles, poems, short stories, and other parts of books or periodicals are inclosed by quotation* marks. The title of a book is followed by a period. The title of an article and the name of the magazine are separated by a comma and followed by a period. Facts about editors, translators, and series follow the title of a book and are finished by a period. The imprint, which should be considered as a whole, is made up of the place of publication, the publisher, and the date of publication in the order given, with commas separating the parts and a period completing the whole. If one volume only of a set of books is used the volume number is included after the title. *Volume and page numbers are given for encyclopedia* articles. The form and punctuation used by the *Readers' Guide* is followed to indicate volume, page numbers, and date of articles from periodicals.[6]

You will notice that the lower part of each card is left blank for your comment on the value of the content of the book or article after you have examined it. These comments are *not on reading, and in no sense are they to be used as reading notes. Several cards in the* examples illustrate the sort of comment you should be able to make about a book or article after a preliminary examination of the Library of Congress card, a notation from a reference book, or an examination of the book itself.

C. How to Proceed

There are many ways in which you may find items for your working bibliography Go about the task in a systematic manner Use your Check List of Subject Headings and your Check List of Library Tools, to which you will add titles of other reference books as you discover them. The steps are described below in the order in which you should take them. Review the instructions already given under "Using Library Tools" as you proceed.

1 You should consult the card catalog first to find out what books on your topic are available in your particular library You will be wise to confine yourself to a topic for which you can get the necessary primary material.

2. Encyclopedia articles *usually contain excellent bibliographies.* If you use an encyclopedia to get an overview you should notice some of the titles given at the end of the article.

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[6] There is an older and much used form for the pagination of articles from periodicals which you should know because you will encounter that form in the books you will use. *The volume number is given in* roman numerals, followed by the month and year inclosed in parentheses separated by a comma from the page *number* or numbers in arabic numerals. Thus, the paging for card E would appear as LXXXIX (March 1946) 104–105 and card F as XLVIII *(July 1943)* 43. This form may be used in both footnotes and bibliography if your instructor insists.

3. General indexes and bibliographies, such as *Readers Guide to Periodical Literature* (6) and *Essay and General Literature Index* (13) give lists of books and articles under subject headings and classifications.

4. You should consult reference books listed under Library Tools in Special Fields for subject matter and for additional bibliographical clues.

5. Learn to examine tables of contents, prefaces, indexes, and chapter headings quickly always keeping before you the subject headings for your topic. If a reference set is arranged like *The Cambridge History of English Literature*—that is, with separate chapters on different topics written by authorities in the field—examine the table of contents of the correct volume to locate the chapter on your subject. Skim through a page or two of a chapter to judge whether or not there is something for you. If however a reference set is arranged alphabetically with an index volume like the *Dictionary of American History* (63) check through the index under all likely subject headings, making certain to follow up "See" and "See also" references. As you examine the books, make short comments on your working bibliography cards as to their usability

6. If you cannot locate certain very necessary books in your own library or in the local public library your librarian may be able to borrow them for you by inter library loan. Union catalogs list the holdings of the larger libraries of the nation, of a region, or of a locality Where a union catalog has been established, a librarian can locate a given title by consulting this catalog and can then borrow the book from the library owning it. Where such catalogs are not in existence, state library organizations frequently act as clearinghouses of information on inter-library loans. Go to your own librarian as soon as you know that you will need this service.

7. You will expect to gain more bibliographical references as you begin to read. Sometimes an author will refer to another authority or give a title which you have not found elsewhere. Many times, a complete bibliography will be given in a secondary book.

8. When you have exhausted the resources of the libraries for bibliographical items, make a point of examining every book or article that you can obtain easily If several books are obviously about the same material, try to decide which is the best. This you can sometimes determine by examining the preface, table of contents, index, and chapter headings. Topic sentences, introductory paragraphs, and conclusions are important. You should question the author and the date of a book or article. Is the author the best authority in the field? Is the book or article the latest publication on the subject? Or is an earlier publication desirable because it carries more authority? Adapt your criteria to your subject.

9 After you have decided these questions, place pertinent comments on your working bibliography cards and withdraw those which you do not expect to use. Your working bibliography will undoubtedly contain items which you will be unable to find easily Do not throw away seemingly worthless cards merely set them aside temporarily You will find that this procedure of examining those items which you know are within your reach will clarify several points for you. You will begin to have the "feel" of the books you are to use, you will find that your ideas concerning the particular corner of the subject which you have chosen have begun to be clear and you will realize approximately how many books and what definite books you must read to cover your subject adequately You will also know which books or articles you must make special efforts to obtain through purchase or inter library loan.

When you come to these decisions, you have reached V on your WORKING RECORD If you add further working bibliography cards, you should be as careful to check each item on them as you were with the first cards. When your theme is finished, you will make the final bibliography from the working bibliography by typing in alphabetical order all the items used. Your completed bibliography which is typed on the same kind of paper as your theme will contain, of course, only those books and articles that you used in preparing and writing your research paper

V MAKING THE PRELIMINARY OUTLINE

Now is the time to make a tentative outline, not of the theme you will write, but of the material which you hope to find through your reading The preliminary outline has a threefold purpose to force you (a) to take stock of the information you already have, (b) to limit your subject by thinking seriously about what information you expect to find and (c) to provide an efficient means of recording your reading in card notes under proper headings. When you decide what you want to know about the subject and how you want to record the information you will be ready to take reading notes.

A. Questions

The best way to go about making a tentative or preliminary outline for a subject about which you know little is to ask questions. Examine the preliminary objective made earlier "I am interested in American pioneers and intend to trace the growth of culture in some specific section of the pioneering country" Make sure that you have defined all the terms. You can identify the terms "pioneers' and "pioneering country' tentatively with "those people leaving their homes in the already settled colonies along the Atlantic seaboard to make new homes in the recently opened territories acquired by the United States during the eighteenth century, and/or those emigrants from European countries who came to the United States during the eighteenth century and settled in the newly opened territories.

Begin to ask questions about the subject as you now understand it. Get down to fundamentals ask the *what? why? when? where? how?* and *who?* about the topic you have chosen. Who were the pioneers? Where was the frontier? Why did the people leave their homes? When were the pioneering years? When did the women come? What culture did they bring with them generally? Individually? What is meant by "culture" in connection with the pioneers? Were books available? Musical instruments? Teachers? What did they do about religious teaching? What part did women play in pioneer life? What did they do at home? In the community? Were women more interested in education than men were?

Jot down the questions as fast as they come to your mind. Do not attempt to get them into logical order at first. You will find that you have a tendency to put down general and all-embracing questions first but, as you think through what you want to know about the subject, the questions will become more detailed and of more use to you in working out the next step

B. Tentative Outline

After writing down all the questions you can think of you should find it easy to group them under several general divisions and subdivisions. A tentative outline evolved from the questions on culture among American pioneers is the following

I Pioneers	(Who were the pioneers?)
A. Native American	
B. Emigrating European	
II Reasons for pioneering	(Why did they leave their homes?)
A. Economic pressure in former homes	
B. Social distinctions in former homes	
C Spirit of adventure	
III. Pioneer country	(Where was the frontier?)
A. Permanent settlements	
1 Places and dates	(When were the pioneering years?)
2. Women's influence	(When did the women come?)
B Reasons for permanence	

IV Culture	(What is meant by "culture"?)
A. Culture brought from original homes	(What culture did they bring with them?)
1. Books	(Were books available?)
2. Education	(Teachers?)
3. Music and musical instruments	(Musical instruments?)
4. Religion	(What did they do about religious teaching?)
B. Achievements in new homes	(I intend to trace the growth)
1. Schools	
2. Libraries	
3. Community functions	
4. Churches	
V The pioneer women	
A. As homemakers	(What did they do in the home?)
B. As preservers of culture from former home	(What did they bring individually?)
C. As a community force	(Were women more interested in culture than men were?)

This outline is not complete, nor is it supposed to be finished at this point. It is not the detailed outline which you will make before you start to write your theme. After you have read several books, you may be attracted to a different portion of the subject about which you now know little. This tentative outline does give you, however ideas about what to look for as you read your material. Leave room between the headings of your outline, for you will expect to add new general headings and subdivisions, just as you will discard others because you will not find enough material about those headings. Even though this is not the outline which you will organize before you start to write the theme, nevertheless, it will be constantly before you as you read, dictating what you should take down in notes and what you should disregard.

C. Slugs

In order to make note-taking effective, it is wise to decide what you will place at the top of each note card. Out of each subdivision in your tentative outline you should be able to make a "slug" (a note-taking catch word) The slug should be as short as possible In some cases, one word is enough in other cases, a combination of words and phrases is necessary The slugs follow the tentative outline almost exactly You may use intelligible abbreviations. A slug is placed at the top of each reading note, and, since it epitomizes the information on the card, it frees you of the necessity of rereading the note to find out what is there. It also frees you from long explanatory headings and the necessity of making up a new heading for each card, with the attendant risk of isolated and useless cards when you have finished your reading. A proper use of slugs will enable you to arrange your material any way you wish when you are ready to write the rough draft.

A useful device is that of making a list of slugs evolved from the tentative outline written on one 4 x 6-inch card, which can be used as a bookmark. Thus, you will have the slugs with you when you are taking notes, and you will never be at a loss for the proper heading for your note card. One glance at the bookmark will give you your cue. If you do not find the proper slug, you may be sure that you should add a necessary subdivision to your tentative outline and another slug to the bookmark, or that you have been tempted to take down extraneous matter which has no bearing on your subject.

You can see from the following list of slugs that you should follow the tentative outline rather closely feeling perfectly free to combine slugs.

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Now is the time to make a tentative outline, not of the theme you will write, but of the material which you hope to find through your reading The preliminary outline has a threefold purpose to force you (a) to take stock of the information you already have (b) to limit your subject by thinking seriously about what information you expect to find, and (c) to provide an efficient means of recording your reading in card notes under proper head ings. When you decide what you want to know about the subject and how you want to record the information, you will be ready to take reading notes.

A. Questions

The best way to go about making a tentative or preliminary outline for a subject about which you know little is to ask questions. Examine the preliminary objective made earlier "I am interested in American pioneers and intend to trace the growth of culture in some specific section of the pioneering country " Make sure that you have defined all the terms. You can identify the terms "pioneers and "pioneering country" tentatively with "those people leaving their homes in the already settled colonies along the Atlantic seaboard to make new homes in the recently opened territories acquired by the United States during the eighteenth century, and/or *those emigrants from European countries who came to the United* States during the eighteenth century and settled in the newly opened territories.'

Begin to ask questions about the subject as you now understand it. Get down to funda mentals ask the *what? why? when? where? how?* and *who?* about the topic you have chosen. Who were the pioneers? Where was the frontier? Why did the people leave their homes? When were the pioneering years? When did the women come? What culture did they bring with them generally? Individually? What is meant by culture" in connection with the pioneers? Were books available? Musical instruments? Teachers? What did they do about religious teaching? What part did women play in pioneer life? What did they do *at home? In the community? Were women more interested in education than men were?*

Jot down the questions as fast as they come to your mind. Do not attempt to get them into logical order at first. You will find that you have a tendency to put down general and *all-embracing questions first but, as you think through what you want to know about the* subject, the questions will become more detailed and of more use to you in working out the next step

B. Tentative Outline

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  A. Native American
  B. Emigrating European
II. Reasons for pioneering (Why did they leave their homes?)
  A. Economic pressure in former homes
  B Social distinctions in former homes
  C Spirit of adventure
III. Pioneer country (Where was the *frontier?*)
  A. Permanent settlements
    1. Places and dates (When were the pioneering years?)
    2. Women's influence (When did the *women come?*)
  B Reasons for permanence

have evolved efficient slugs, you should now be able to read, confident that you will be able to spot immediately the information you wish to take as notes. There will be the temptation to take extraneous information merely because it is interesting but if you hold firmly in mind your stated objective, you will not waste time in unprofitable note-taking. Your slugs are sufficiently narrowed down to basic points for you to recognize separate items as you come to them. Soon you will be able to read rapidly being drawn only to pertinent material. You should make it your practice to summarize the item you have found, jot it down quickly with the proper slug to identify it, and go on reading until you come to another point.

In taking notes, here are the simple rules to follow

1. Use 4 x 6-inch cards and ink. You will find that cards are superior to paper because (a) they are easier to handle and are almost indestructible, (b) they will remind you by their size to put only one idea on a card, (c) they can be sorted and filed, and (d) they can be clipped easily to your rough draft when you start to write.

2. Put only one idea on a card. Put the correct slug on the top line, starting at the left side of the card. If you must invent a new slug to fit the material you are taking down in notes, add it to your tentative outline and to your slug list. If notes on one idea should unfortunately extend beyond one card, use the left corner as indicated in Figure 16 cards H and I, to show continuation onto a second card.

3. As you start to read each book, give its corresponding 3 x 5-inch working bibliography card a circled number in the upper right corner Care should be taken that the same number is not given to two different books or articles. In the same location in the upper right corner of each 4 x 6-inch note card, place the last name of the author and the number for the book from which you are reading. This identification substitutes for the entire bulky reference and will save you from endless repetition of title and author on each note card when you are pressed for time during the reading period. After the paper is finished, if you decide to make some or all of your notes a permanent part of your research equipment, the title and imprint of the book can be copied from the working bibliography on the bottom of each reading card. An even better idea is to put your working bibliography cards in your permanent file also.

4. Since the bulk of your note cards will usually consist of information from books in your own words, use care in summarizing the exact meaning of the authors you read. Do not use abbreviations of words or sentences which will be "cold" by the time you start to write the theme. You may even take all notes *verbatim* with the expectation of making up your mind later whether or not you will put the information into your own words or use the exact words of the author in a pertinent quotation (see cards J and L) Or you may combine paraphrasing and copying *verbatim* (see card K) By using brackets to indicate which words are your own paraphrase, summary or comment, and quotation marks to inclose the author's words, you will be able to condense much information on one card. Note-taking has two purposes (a) to have all pertinent information tabulated under proper slugs for use when the final theme is to be written, and (b) to have *verbatim* passages to use as illustrative material for points which must be backed by authoritative statement. There are two good reasons why you would wish to quote directly from the author (a) if the author has said something so well that it deserves quotation or if the passage has a certain style which you wish to preserve or an emotion which you would not be able to achieve, or (b) if the author is an outstanding authority on some subject which would take you a great deal of space to present, so that a direct quotation from him would show without further delay or amplification the authority which you accept as yours. In *verbatim* notes, verify each passage for absolute accuracy before you leave it.

5. Intellectual honesty demands that you give credit to the author of an idea (even though you state it in your own words) as well as to the author you have quoted *verbatim*. You can easily avoid the accusation of plagiarism by acknowledging sources correctly moreover your research theme is enhanced and enlivened by aptly used quotations and correctly acknowledged material. Therefore, always put on the note card the page numbers where the information can be found in the source, whether you are summarizing or paraphrasing

Slugs:

Definition pioneer native American
immigrating European
pioneering country
culture
Reasons for pioneering economic
social
adventure
Permanent settlements: name state, territory
date
help toward
reasons: economic
geographic
Culture—from original homes:
books (title authors)
education (teachers named subject)
music (title, composers, instruments)
religion (preachers, sects)
—in new homes:
schools & teachers (names, dates, subjects)
libraries (names, places, dates)
churches & ministers (names, dates)
community functions:
speaking contests, spelling bees,
house and barn raisings, circuit
court, market days, dances, etc.
Woman: homemaker
former culture
community force
social
religious
educational

Examine the slugs on the reading cards in Figures 16 and 17 and see what combinations are possible and how effectively the slugs are used to indicate what is on the reading card. Some of your slugs you may never use, and you will add new ones as you read. If you cannot reduce the information you propose to place on a card so that it will fit under an informative slug, you are attempting to put too much on one note card. It is generally true that the questions, tentative outline, and slugs can be done almost simultaneously and when you have made a satisfactory list of slugs, you are ready to begin note-taking in earnest.

VI. TAKING CARD NOTES

When you know what you are looking for, you will not find the actual note-taking difficult. Use intelligence and imagination. Perhaps you are reinterpreting a phase of literature. At any rate, *you* are discovering it for the first time. Generally, it is better to read secondary material first, because you should have a guide in limiting the subject. You, however, may find that you profit by reading primary material first, making up your mind, and then consulting authorities on your subject. Another student will find that his subject demands a parallel reading of secondary and primary sources. It is also necessary to come to some tentative decision as to how many secondary and how many primary sources you must read to cover your subject adequately always keeping in mind the length of your paper and the amount of time which has been given to you. It is wise to have a minimum goal of reading at the beginning of your work.

Most students make the mistake of taking too many notes at first. It is a good plan to read one encyclopedia article and one secondary book before taking a single note. You would use the encyclopedia solely for an overview of your subject in most cases. It is possible that later you will go back to take notes from the secondary book. By that time, you will know how to distinguish between the generally known which need not be documented, and the specific knowledge, which must be acknowledged by footnotes. (See the detailed discussion on pp. 50–51 under "Writing the Rough Draft.")

The success of your paper depends upon the kind of notes you take. If you have made a good preliminary outline in which you have defined your terms and out of which you

Card J
A second source citation. Part of the card is quoted verbatim in the sample theme. Makes use of ellipses. Has material from two pages.

Permanent settlement general — Faulkner (7)

On any spot where a few settlers cluster together some enterprising proprietor finds in his section what he deems a good site for a town; he has it surveyed and laid out in lots which he sells or offers for auction a storekeeper builds a little frame store and sends for a few cases of goods; and then a tavern starts up which becomes the residence of a doctor and a lawyer and the boarding-house of a storekeeper as well as the resort of the weary traveller; soon follow a blacksmith and other handicraftsmen in useful succession a schoolmaster who is also the minister of religion becomes an important accession to this rising community a cluster of inhabitants small as it may — p. 233 — he acts as a stimulus on the cultivation of the neighborhood;" p. 234 Morris Birkbeck *Notes on a Journey in America* (1818) pp. 103-105

Card K.
A mixed card used in the sample theme both in paraphrase and verbatim.

Permanent settlement - help toward — Coulter (11)

[John Chapman (known as Johnny Appleseed) interested in people who passed his home on Ohio River. Gave them provisions milk butter, apples honey and]" sometimes a young apple tree or two always a small deerskin bag of seeds so that they could start their own orchards "[Learned that trees were not successful spent many years helping settlers plant orchards]" pursuing indomitably his self appointed task of introducing horticulture to the wilderness " p 104

Card L.
"Style" note taken for verbatim quotation in the sample theme.

Woman, former culture - general — Peattie (13)

"Woman came to northern Illinois from the northeastern states just as she had been back home She was not the barefooted serf of the squirrel-hunters dressed in preposterous modesty dragging her heavy skirts over the unshorn turf yet her eyes were not on the ground but looked levelly in the face of the future " p 174

Education - primary books / manners - "Grandma" Foster Brown (4)

[Used Webster's Elementary Spelling Book, New England Primer] "Grandma taught us the Roman numerals so that we could open the Bible and know what chapter it was

We were taught good manners, too, at Grandma Foster's school [She tells several short incidents of lapse of manners] When school was dismissed, it wasn't just open the door and go out, but first the girls filed past Grandma making a deep obeisance and then the little boys marched by, cap in hand " p 48

Card G
Notes with paraphrasing and material quoted verbatim.

1a
Culture New England to Oregon - general Ross (5)

"The majority of early Oregon pioneers who came to settle down, farm, and raise a family were of the New England stock They left [built] communities which were direct inheritors of New England traditions with the difference however, that no longer being New England, Puritan rigidity had been somewhat slackened

History seems to bear out the theory that there are certain geographical hot spots where life mysteriously flares up in greater intensity than in other sections of the country This theory comes to mind when you see how alike in many respects were communities of the early Northwest and New England villages The traditional American government by contract "We the people ";
the plan for churches libraries, and schools before there

Card H
Material quoted verbatim to be used later in paraphrase. Continues by device in upper left corner to Card I.

1b
Culture New England to Oregon - general Ross (5)
(continued)

were roads the debating societies: "This winter we organized a debating society Decided to meet at our house because we are the only ones with a lumber floor"; all these ways of life are typically Oregon They are also typically New England " p 187

[Emphasis on education definite carry over Many instances of pioneer families who had prospered sending their children to school in the East or in more cases of having tutors for their children and those of the neighborhood] - "education before the dignity of sidewalks "
p. 187

Card I
Part of Card H and the first paragraph of Card I are quoted verbatim in the sample theme. Some paraphrasing

VIII. MAKING THE SENTENCE OUTLINE

When you have finished the bulk of your reading, your sentence outline should begin to take form in your mind. At this point, you must take things firmly in hand, use discretion in selecting material, and show discrimination in assembling the information you have read. This is the most important part of your paper: this thinking through and bringing order to your gathered information.

If you have modified your tentative outline as you took notes, it now shows you the direction your reading took, but it is not the outline from which you will write your paper. Before starting the sentence outline, you must decide upon the controlling idea for the written theme. What attitude do you, as the prospective author of the paper, have toward your material? Most of the magazines of today print factual articles very much like yours, and each has a definite author viewpoint. What is yours?

If you had taken notes for the American pioneer paper, you would face the following self-questioning: What is it about this subject that keeps your interest? Can you convey that same interest to your readers? Your attitude may be one of pride in the cultural achievements of pioneering Americans, so that you wish to present their accomplishments in the best light. Your interest during the reading period was centered in the part that women played in the moral and educational development of the pioneers, and you find that most of the reading cards you have taken have been about their efforts to make a civilized home in the American wilderness.

You should therefore ask yourself the following questions as you start the sentence outline: What is the most important point to be made in the completed theme? Where has most of the attention been focused during the taking of notes? Separate your reading notes according to a logical plan. If you are tracing a movement from the beginning to its conclusion, it is likely that you will follow the chronological method. If your paper is to be a study of contrasts, or comparisons, or influences, you will marshal your notes one part against another. Perhaps your subject falls naturally into a cause-and-effect organization, or is limited by the spatial aspect of your topic. If your proposed paper is long enough to warrant separate divisions (5,000 words or more), you should indicate chapters or sections at this time.

As you spread out your cards on a table according to the slugs, you are in effect making a movable outline. The different piles of cards now may be changed at will from top place to subordinate position, visibly and tangibly forming a fluid outline. As you read through the cards in this or that group, complete statements will form in your mind. After thinking through your entire reading and discarding extraneous material here and there, you will be able to make written representations in bare outline of what you have before you in complete and copious notes. Generally speaking, a sentence outline should be your research paper "in little." It should contain all general statements but only an indication of the exposition and specific detail which will form the greater part of the theme.

The sentence outline for the paper on American pioneers reads:

I. Women were important in the Western emigration during the nineteenth century as the exponents of culture.

II. The greatest initial obstacle was the journey to the West.
   - A. Women were faced with leaving their homes.
   - B. They braved the difficulties of the journey itself.

III. The background of the real settler in the West stemmed from New England.

IV. The need for women was candidly expressed.
   - A. Narcissa Whitman urged her sister to bring girls.
   - B. Asa Mercer chartered a boat to bring a load of young women around the Horn.

V. Women were aware of their part in the settlement of the West.
   - A. They consciously brought the culture to which they were accustomed in the New England states.
   - B. They insisted on some of the amenities of their former homes.

it or copying *verbatim.* If the quotation has been derived from several pages, be sure to indicate the different pages (see card J) Every reading note card you make should have a clear notation of the page from which you got it, for these page numbers will be an essential part of the footnotes of your completed paper

6 *If you leave out words, phrases, clauses,* or whole sentences in quoting from a book use ellipsis marks. If the omission is at the beginning or in the middle of a sentence simple ellipsis marks ( ) are used If the omission is at the end of a sentence, the simple ellipsis marks as well as a period ( ) are used. When you write your theme, *if you wish to incorporate a part of a quotation in your own text,* however, no ellipsis marks are necessary when you start the quotation even though you have started from the middle of a quoted sentence. Only quotation marks to indicate the quoted material are needed. *Nor* are ellipsis marks necessary at the beginning of an indented, single-spaced, extended passage in *the completed theme if your own text* continues *directly* into the quotation. If your own introductory remarks are complete, however, and end with a period or a colon, the passage beginning in the middle of a sentence must be preceded by simple ellipsis marks. See note cards in Figures 16 and 17 and the sample theme for a complete understanding of the use of *ellipses.*

7 If you add something of your own to an original quotation (a name, date, pronoun, or comment without which the quotation would be unintelligible) enclose the added material in brackets [ ] See the cards in Figures 16 and 17 and the sample theme. Parentheses ( ) are used *only as they are used* in the original text. This rule applies also to your finished document.

Be sensible about note-taking You must expect to have more notes than you will use in the finished theme, but do not take down every detail you find, and do not duplicate material. On the other hand, do not trust yourself to remember where certain items can be found. If you are not sure that you will need the exact information at a later time, make a card note with the proper slug and page numbers only You will find that these reminders are not a waste of time in the long run.

Your instructor may set dates for the first and last examination of reading cards, judging your particular needs in the matter of reading time from the number of working bibliography cards you have designated as your reading list *or you may have to determine for yourself when you have reached a reasonable point in your reading* *This pause for* evaluation does not rule out further reading In fact, in most cases it means that you may with profit check to see that you are extracting the correct information from your sources and that you are taking notes in an efficient manner It is at this time that your instructor may point out short cuts in reading, give advice on further bibliography, and check on the presence or absence of page numbers, slugs, and other seemingly trivial details which mean so much when the rough draft must be written.

VII. STATING THE FINAL OBJECTIVE

Some students will be able to use the tentative statement of objective as the final statement. It is possible, however that after you started reading in earnest you found that one aspect which you had not recognized before was more important than your original idea. It is *sometimes true* that one very small corner of the subject unexpectedly assumes great proportions. Or, even though you continued with your original subject, a more careful definition of terms than you were able to make before you had done your reading may now necessitate the restatement of your objective. In the theme on American pioneers, more notes were *taken* about the pioneer women than about any other phase of the subject. The final statement of objective, therefore, was changed so it read "Women s part in the establishment of culture among native American pioneers of the West.'

If your reading has led you into a new path, you will wish to reword your tentative statement of objective. Talk over the change with your instructor The change should not come too late in the reading for extra secondary or primary material may have to be consulted. Naturally, it must come before the final outline is made.

it be quoted *verbatim* in the finished theme. If your notes reveal that there was agreement among all authors about a fact, with no one of them credited with the first statement or discovery of it, there is no need for documentation. If one author is credited with a discovery and others agree, the first author should be given the documentation. If for any reason you wish to emphasize the wholesale agreement of others with his discovery use an informative footnote containing authors, titles, and pages where you found the same agreement. On the other hand, if there is disagreement, with some authors taking one side and others taking an opposite position, documentation would be of more interest if both sides were noted in two footnotes with multiple authors, titles, and pages lined up in opposite groups.

As we have pointed out before, if you quote *verbatim* from an author you do so because his exact words will bring something special to your theme in the way of style or because you wish to have his authoritative voice to back up a point you have made. Arrange your own material so that it serves as an introduction to him as he has his say in his own words. Do not steal his thunder by paraphrasing the passage before you quote it. Let the author's words do the entire job.

B. Expansion of Material

Have plenty of paper or a loose-leaf notebook, a good pencil or pen, and paper clips. Use a separate piece of paper for each paragraph. Place your sentence outline beside you and your reading notes in *front of* you in separate groups according to your outline. Start boldly by copying the first complete statement of the outline. Then write. What you write at first may not be pertinent, but the best way to overcome blank paper fright or author self consciousness is simply to start putting one word after another on paper

With all the knowledge you have accumulated by this time, you should be able to expand any portion of the subject. Before you in correct piles of cards is all the information you need to refresh your mind on any detail. Stop to consult your notes once in a while or if you have a good start on a part of the theme, leave space to fill in exact information later, and hurry on to get down on paper the ideas which may not come so easily later

When you use authoritative information in your writing, jot down in the left margin the information you have written in the right corner of the note card (the last name of the author and the number of the working bibliography card) as well as the page numbers from the note card. This precaution will save you from having to go through all your cards to find the correct footnote reference. *Do not recopy card notes.* If you wish to quote exactly from the authority clip the reading card to the rough draft. All necessary information for footnotes will then be in the correct place. Or if you have written a worth while paraphrase and/or usable observations on your reading cards, clip those to the rough draft. Some sheets of paper may have on them only a topic sentence followed by a sentence or two to introduce several reading note cards and quotations. A rough draft should be a working tool, not a completed manuscript to please the instructor

Write yourself out. Do not stop to get the exact word or phrase leave a blank space for the moment if necessary You will return to tone down purple passages, to polish rough sentences, and to delete extraneous material here and there. It may be that your conclusion will be completed first, the body next, and the introductory section last. If you have your outline well in mind, however these portions can be fitted together after you have slowed down somewhat in actual writing.

C. First Revision

After you have finished the initial composing you will have a pile of notebook papers with card notes clipped to them. Now go through the entire theme with a critical eye for spelling, grammar rhetoric. Put in transitional sentences and paragraphs where they are needed. Rewrite awkward and unfinished sentences and clear up usage and punctuation. Be especially critical of the devices used to introduce your quoted passages. Introductory

VI. Permanent settlements followed a well-defined pattern.
   A. With the establishment of the minister schoolteacher the new settlement took on permanent form
   B People of roving natures were constant visitors.
   C Church services satisfied a great emotional need.
   D The yearning for scholarship followed closely after the need for religious teaching
      1. Ames Township established schools, a library and church services almost *immediately*
      2. Pioneer children were taught "the graces."

VII Pioneer women cooperated with each other
   A. They acted many times as doctors.
   B They organized for the welfare of their children.

VIII. Much of the history of the West is to be found in the diaries and letters of women.
   A. They told of their daily work.
   B But they also recorded their subjective thoughts.

IX. Life in the West was not all hardship.

X. Pioneer life demanded the best in women.
   A. Most of them met the challenge.
   B Gradually their importance is being recognized

Examine the outline and then turn to the sample theme to see how it was developed. After you have made your sentence outline, you may find that you will want to look up scattered points to fill in spots not provided in your reading notes, but, generally speaking, when *you finish your sentence outline, you are ready to begin your rough draft.*

IX. WRITING THE ROUGH DRAFT

Remember that a research paper presents a body of already known material for the consideration of the reader It does not prove a questioned position except by force of the presentation by the writer of the paper It is not controversial, and it argues only in that the writer has a consistent point of view which has come about through selection of material. As far as possible, a research theme is an impartial presentation of facts as they were found in the books which were available.

The good research theme is formal in style. You should use the third person throughout except in the preface, where you may express indebtedness and discuss your personal interest in your subject. The first person plural ("editorial *we*") always recognized as formal is correctly used in discussing common knowledge ("we know that ") or in reminding both the writer and his readers of an already completed statement ("as we have already noticed ")

A. Acknowledgment of Sources

Since a research theme is composed almost entirely of ideas received from reading it is imperative that you give credit to the authors you have consulted, but in such a way that the documentation is unobtrusive. It is almost as bad to use too many footnotes as not enough. In the first case, you will be guilty of pedantry in the second, of plagiarism. There is no reason for either if research technique is completely understood. Actually you are, or should be, bringing scattered ideas together in a systematic manner and arranging them in an organized pattern. The first paragraph of a theme will usually be general and introductory You may deliberately quote *verbatim* from an author to establish the fact that you have started using your research notes. The reader will understand in the subsequent paragraphs that you are depending upon your quoted author until you either quote another authority indicate a paraphrased section with a footnote, or introduce another part of your theme by general statement.

Ordinarily the generally known statement of fact need not be documented, nor should

TABLE IV SAMPLE FOOTNOTE PAGE WITH EXPLANATIONS

Footnote Page	*Explanations*
[1]Maria P Belshaw, "Diary - 1853," edited by Joseph W Ellison, <u>The Oregon Historical Quarterly</u>, 33: 330, December, 1932	[1] The first citation of an article in a periodical: the author's full name in regular order the title inclosed in quotation marks, the full name of the editor in regular order the periodical underlined, the volume, pages, and date given as found in *Readers Guide* The alternate form for the imprint is *The Oregon Historical Quarterly* XXXIII (December 1932) 330 See footnote 10.
[2]Eva E Dye, "Women s Part in the Drama of the Northwest," <u>Transactions of the Twenty-second Annual Reunion of the Oregon Pioneer Association for 1894</u> , p 42	[2] The first reference to an article in a compendium the author's full name in regular order the title inclosed in quotation marks, the title of the volume underlined, the page number given. Ellipsis marks indicate a much longer title not necessary for identification.
[3]Frederick J Turner, <u>The Frontier in American History</u>, p 3	[3] The first reference to a book the author's full name in regular order the title underlined, the page number
[4]Nancy W Ross, <u>Westward the Women</u>, p 187	[4] Another first reference to a book.
[5]<u>Idem</u>.	[5] The second reference to the same book and to the same page as that indicated in the footnote immediately preceding See Table V for abbreviations.
[6]Asa S Mercer, quoted <u>ibid</u> , p 116.	[6] The third reference to the same book as indicated in footnotes 4 and 5. A secondary-source citation with no pages given from the original source is quoted verbatim, and the page numbers where the quotation can be found in *Westward the Women* is given.
[7]Donald C Peattie, <u>A Prairie Grove</u>, p 174	[7] A first reference to a book.
[8]Ross, p 19	[8] The fourth reference to Ross with an intervening book reference. The alternate form is Ross, op. cit., p. 19
[9]Morris Birkbeck, <u>Notes on a Journey in America</u> (1818), pp 103-105, quoted in Harold Underwood Faulkner, <u>American Political and Social History</u>, p 233 An excellent account is also given in "Sketch from the Life of a Pioneer Minister," by the Reverend J A. Hanna in <u>A Souvenir of Western Women</u>, Mary Osborn Douthit, editor, pp 47-49, <u>[illegible]</u>.	[9] A secondary-source citation completely documented by title, date, and page numbers. The page number where the quotation can be found in *American Political and Social History* is given also. An informative note mentions similar material in a short signed article in a volume with an editor

phrases and clauses should have variety to avoid monotony Not every quotation should be introduced by "as follows and a colon. During your reading you should have noticed various ways in which authors indicate that they are quoting directly from a primary or secondary source. Notice the different introductory devices used in the sample theme.

When you have finished your rough draft, read through the paragraphs and arrange them in the best sequence. The best way to detect deficiencies in style is to read aloud for rhythm and cadence. Pay close attention to transitional sentences and paragraphs. You will find that having paragraphs on separate pieces of paper is of real advantage if a realignment should be necessary in this last step of composition. Read your paper critically Will the reader know, after the first section, what your main idea is? Will he feel that your subject is sufficiently covered by discussion and quotation in the body of the paper? Have you led him to take your attitude toward the subject? Will he be convinced that you have arrived at a logical conclusion? The success of your paper depends on your ability to judge it in the light of these vital questions.

If you have followed the general instructions given above, it is unlikely that revision will be necessary Sometimes, however a student gets so close to his subject that he is unable to stand back and criticize what he has written, and an instructor's opinion is needed. Revision may take the form of realignment of divisions of the material. The introductory material may be too abundant, the body of the discussion may be too sketchy or the conclusion may not really conclude. Having solved these problems, you are ready to make the footnotes.

D Footnotes

Footnotes are a part of your rough draft. The documentation of a source theme is very important, because you are using the property of other people and must acknowledge your indebtedness to them. The purpose of footnotes is fourfold (a) to acknowledge by an exact reference all quotations and all important statements of fact borrowed from another (b) to illustrate statements in the body of the theme which are not important enough to be included in the main text but add information (c) to insert your own pertinent comments if they have no place in the text but add interest to the discussion, (d) to use as a cross-reference to come other part of the paper

During your reading you have taken careful note of the source of your material. You know the title, author and page number of every new item of information you have put into your own words and every quotation you have taken *verbatim*. You now have those cards clipped to your rough draft or in stacks where you can find them easily Throughout the completed theme, you must give credit to authors for all new ideas and quoted passages.

As you were writing your rough draft, you indicated in your left margin roughly the places in the text where footnotes were needed. While you are polishing you should indicate exactly the place in your text by penciling in red the consecutive numbers of your footnotes. Now on a separate page or pages, write down all footnotes, complete and correct to the last period, comma, and underlining This practice has a double advantage when you have finished your rough draft, you will (a) have your footnotes complete, and (b) be able to check the useful and necessary abbreviations of footnotes if you have all of them in consecutive order on one piece of paper The footnote page for the sample theme and some footnotes not found in the theme, complete with full explanations for each type, is given in Table IV

TABLE IV SAMPLE FOOTNOTE PAGE WITH EXPLANATIONS

Footnote Page	*Explanations*
[1]Maria P Belshaw, "Diary - 1853," edited by Joseph W Ellison, The Oregon Historical Quarterly, 33 330, December, 1932	[1] The first citation of an article in a periodical: the author's full name in regular order the title inclosed in quotation marks, the full name of the editor in regular order, the periodical underlined, the volume, pages, and date given as found in *Readers' Guide* The alternate form for the imprint is *The Oregon Historical Quarterly* XXXIII (December 1932) 330 See footnote 10.
[2]Eva E Dye, "Women's Part in the Drama of the Northwest," Transactions of the Twenty-second Annual Reunion of the Oregon Pioneer Association for 1894 , p 42	[2] The first reference to an article in a compendium the author's full name in regular order the title inclosed in quotation marks, the title of the volume underlined, the page number given. Ellipsis marks indicate a much longer title not necessary for identification.
[3]Frederick J Turner, The Frontier in American History, p 3	[3] The first reference to a book: the author's full name in regular order the title underlined, the page number
[4]Nancy W Ross, Westward the Women, p 187	[4] Another first reference to a book.
[5]Idem.	[5] The second reference to the same book and to the same page as that indicated in the footnote immediately preceding See Table V for abbreviations.
[6]Asa S Mercer, quoted ibid , p 116	[6] The third reference to the same book as indicated in footnotes 4 and 5. A secondary-source citation with no pages given from the original source is quoted verbatim, and the page numbers where the quotation can be found in *Westward the Women* is given.
[7]Donald C Peattie, A Prairie Grove, p 174	[7] A first reference to a book.
[8]Ross, p 19	[8] The fourth reference to Ross with an intervening book reference. The alternate form is Ross, op. cit., p. 19.
[9]Morris Birkbeck, Notes on a Journey in America (1818), pp 103-105, quoted in Harold Underwood Faulkner, American Political and Social History, p 233 An excellent account is also given in "Sketch from the Life of a Pioneer Minister," by the Reverend J A Hanna in A Souvenir of Western Women, Mary Osborn Douthit, editor, pp 47-49, passim.	[9] A secondary-source citation completely documented by title date, and page numbers. The page number where the quotation can be found in *American Political and Social History* is given also. An informative note mentions similar material in a short signed article in a volume with an editor.

TABLE IV Continued

Footnote Page	*Explanations*
[10]Francis C Coulter, "An American Pioneer," *House and Garden*, 89: 104, March, 1946	[10] The first regular citation of an article with an author in a periodical the full name of the author in regular order the title of the article in quotation marks, the magazine underlined, the volume page, and date given as found in *Readers Guide* The alternate form for the imprint is LXXXIX (March, 1946) 104.
[11]Conrad Richter, *The Fields*, pp 30-31	[11] A first reference to a book.
[12]Harriet C Brown, *Grandmother Brown's Hundred Years, 1827-1927*, p 88	[12] Another first reference to a book.
[13]Robert D Clark, "Influence of the Frontier on American Political Oratory," *Quarterly Journal of Speech*, 28: 282-9, October, 1942, *passim*	[13] Another article with author in a periodical. The alternate form for the imprint is XXVIII (October 1942) 282-9
[14]Brown, p 48	[14] A second reference to a book. An alternate form is: Brown *op. cit.*, p. 48.
[15]Bethenia A. Owens-Adair, M D , "Pioneer Women of Clatsop County," *Transactions of the Twenty-eighth Annual Reunion of the Oregon Pioneer Association for 1900* , p 61	[15] A first reference to a signed article in another volume of a compendium already used.
[16]Ross, p 175	[16] The fifth reference to Ross. The alternate form is Ross, *op. cit.*, p. 175.
[17]Josephine V Clendening, Interview in Beemer, Nebraska, January 29, 1946, concerning her experiences on the frontier in 1868	[17] The first reference to an interview the name of the person the place the date and an informative note on the subject matter
[18]Eliza S Warren, *Memoirs of the West*, p 70	[18] If the person had not been identified in the text of the theme, the correct form would be: Narcissa Whitman to Eliza Spalding quoted in Eliza Spalding Warren *Memoirs of the West* p. 70. Cf footnotes 22 and 23 *infra*
[19]Mary O Douthit, *A Souvenir of Western Women*, p 21	[19] The first main reference to *A Souvenir of Western Women*, which is made up of signed and unsigned articles with a named editor See footnote 9 where the volume is cited the first time.
[20]Clifford M Drury, *Elkanah and* [illegible] p 98	[20] A first reference to a book.

TABLE IV Continued

Footnote Page	*Explanations*
21Ross, p 174	21 The sixth reference to Ross. The alternate form is: Ross, op. cit., p. 174.
22Drury, p 116	22 A second instance of identification of the original author in the text of the theme and avoidance of repetition in the footnote. *See footnote 23.*
23The Reverend Mr H K W Perkins, quoted in Ross, p 111	23 In contrast to footnotes 18 and 22, the original author is not identified in the text of the paper and *therefore is* named in the footnote. The seventh reference to Ross. The alternate form is Ross, op. cit., p. 111.
24Matt R Clark, interview in Brainerd, Minnesota, July 10, 1936, concerning the settlements in Nebraska during the 1870's Some of the songs and dance-songs he mentioned are found in Burl Ives, "Songs of the Frontier, Album V of <u>Historical America in Song</u>	24 Another interview with an informative note about recordings which are documented like articles in periodicals.
25Douthit, Preface	25 The third reference to *A Souvenir of Western Women.* The Preface is short and has no pagination. An alternate form is Douthit, Preface, [1]
26Edgar Lee Masters, "Lucinda Matlock, <u>Spoon River Anthology</u>, p 230	26 A first reference to a volume of poems with the title of the poem in quotation marks, the title of the volume underlined, and the number of the page on which the poem appears. If the title of the poem instead of the name of the character had been given in the body of the text, the title would be *omitted* in the footnote.
27Nancy W Ross, <u>The Left Hand Is The Dreamer</u>, p 89	27 A second book by the author of a book used extensively throughout the paper The complete name must be given in each first entry
28Meriwether Lewis and William Clark, <u>History of the Expedition of Captains Lewis and Clark</u>, Vol I, p 291.	28 The first reference to a book with multiple authors and more than one volume. An alternate form to indicate volume and page is: I, 129 The volume number is indicated by a Roman numeral, followed by the arabic number of the page. Notice that "p." is not used when the volume number is indicated by a Roman numeral.
29Ross <u>Westward</u>, p 137	29 Simplified but unmistakable notation must be made for each of several books by one author It is no longer possible to use merely the author's name and/or the author's name and op. cit. as identification after the second book has been cited.
30"Ernest Thompson Seton," [Obituary], <u>New York Times</u>, October 24, 1946, p 27	30 An unsigned newspaper article.
31Federal Writers Project, <u>The Oregon Trail: The Missouri River to the Pacific Ocean</u>, p 100	31 An organization which publishes an unsigned book is called a "corporate author"

TABLE IV Concluded

Footnote Page	*Explanations*
[32]Frederick L Paxson and Rupert B Vance, "Frontier," Encyclopaedia of the Social Sciences, Vol 6, pp 503-509	[32] An encyclopedia article with two authors. An alternate form to indicate volume and pages is: VI, 503. See footnote 28.
[33]Lewis and Clark, Vol 2, pp 430-435	[33] Second reference to two authors and more than one volume. An alternate form is: Lewis and Clark, *op. cit.*, II 430–435.
[34]Ross, Left Hand, pp 180-188	[34] The second reference (simplified but unmistakable) to the second book of an author with more than one book cited. See footnote 27
[35]Federal Writers' Project, p 90	[35] The second reference to a corporate author An alternate form is Federal Writers' Project, *op. cit.*, p. 90.

I. Abbreviations

It is the present tendency to modernize abbreviations which have been used in learned books since the beginning of printing. You should know those abbreviations still in use so that you will be able to use books which continue to employ them as well as to make use of them yourself in condensing the volume of footnotes. Study the punctuation carefully and notice that periods follow all abbreviated words, that foreign words are italicized, and that English words are not italicized. In printing the words which are underlined in the typescript would appear in italics.

TABLE V ABBREVIATIONS USED IN RESEARCH PAPERS

Abbreviation	Explanation
c	"copyright" used in the bibliography to indicate the copyright date if the publication date is not given on the title page. It is used with the last date found on the verso of the title page.
c. or ca.	*circa*, "near" or "about."
cf.	*confer* "compare."
chap. or chaps.	"chapter" or "chapters."
e.g.	*exempli gratia*, "for example."
ed.	"editor" "edition," or "edited."
et al.	*et alii*, "and others" also, *et alibi*, "and elsewhere."
et seq.	*et sequens* and *et sequentes* "and the one following," "and those that follow"
f. or ff.	the page or pages following a certain page. "Pp. 8–10" means "page 8 through page 10"; "p. 8 f." means "page 8 and the following page"; "p. 8 ff." means "page 8 and the following pages until the subject is finished."
fig. or figs.	"figure" or "figures."
ibid.	*ibidem*, "in the same place." In the same work as the one immediately preceding. The page number may be different.
i.e.	*id est*, "that is."
idem or id.	"that same. In the same work and on the same page as that immediately preceding.
infra	"below"
l. or ll.	"line" or "lines."
loc. cit.	*loco citato*, "in the place cited."
ms. or mss.	"manuscript" or "manuscripts."
n. or nn.	"note" or "notes."
n.b. or N.B.	*nota bene* "note well."
n.d.	used in the bibliography to indicate that no date has been given in the book.
op. cit.	*opere citato*, "in the work cited or quoted." If several different items have come between the first mention of a book and a subsequent reference to it in a footnote the last name of the author is repeated, followed by op. cit. and the correct page number. Modern usage omits the op. cit.
q.v.	*quod vide*, "which see" or "whom see."
recto	a right-hand page of a book.
sic	"thus," inclosed in brackets to indicate that an error in spelling, construction, or information was made in the book or article and that you are aware of the fact. It is used immediately after the word to which you wish to call attention.
supra	"above."
verso	a left-hand page of a book.
vid. or vide	"see." We have used "see" throughout the manual, but the formal Latin abbreviation is still favored in research papers.
v. or vol.; vols.	"volume" or "volumes."

X. COMPLETING THE PAPER

A. Contents of the Manuscript

1 *The title page*, correctly spaced and centered, should contain the following in the order given

a. Title of theme in capitals. If there is a secondary title, regular title form with capitals and lower-case letters should be used.

b Full name of the author

c. Title of the course.

d Institution at which the paper is written.

e Date (month and year)

2 *The dedication* (optional), which does not have to be solemn.

3 *The preface* (optional) may contain the following

a. Preliminary remarks on the author's interest in the subject field.

b Acknowledgment of indebtedness for aid of any kind.

4 *The table of contents* (optional in a short paper) should be on a separate page labeled CONTENTS It should list

a. The title of each chapter or main division followed by the title of each important subdivision (if this plan has been followed in the paper)

b The appendix or appendices if the paper contains them.

c. The bibliography

Each of the above items should be followed by a page number at which the particular division may be found. If the paper is not divided and does not have an appendix, however, a table of contents would be superfluous.

5 *Illustrations*, if used, should be listed on a separate page labeled ILLUSTRATIONS The page number opposite which (or on which) each illustration is to be found should be given. Tables, charts, figures, maps, and diagrams should be handled the same way Illustrative materials of all kinds which are pertinent to your subject are valuable additions to any theme, but you should avoid padding your paper with unsuitable pictures and space-filling artwork.

6 *An appendix* is sometimes a desirable addition to a theme. An enlightening chronological table or a statistical computation may not fit into the theme, but you may feel that it will be of value to the reader A will or testament, a letter, or a complete trial record may have direct bearing on your subject, but you may not find place for it in the text of the paper Such extras may properly be included as appendices. They should come directly after the theme and before the bibliography

7 *Bibliography* You have been using one form of bibliography throughout the writing of your theme, the working bibliography on 3 x 5-inch cards. If you have been painstaking in recording all data as you used the books, your final bibliography is a simple matter Your working bibliography contained, on separate cards, the bibliographical facts about books and articles you copied from reference books, the card catalog the shelves, and periodical guides. Some of these you did not use. Your final bibliography is to contain only those books which you used in the actual preparation of your paper This would include books which you read but did not quote.

A bibliographical entry consists of three elements author title, and imprint. The simplest form uses these basic parts as centers upon which all other explanatory matter depends. The author's last name is given first in order to facilitate alphabetizing The first given name and initials are separated from the last name by a comma and followed by a period, thus ending the first element. In the title, all important words are capitalized, and the entire title is underlined and followed by a period. If there are any facts of translation, introductions, editions, series, editors, or volume numbers, they should come immediately after the title, each item followed by a period. The imprint should contain in order the place of publication, publisher and date as found on the title page. If there is no date on the

title page, the copyright date should be used. The items in the imprint should be separated by commas, and the entire imprint is ended by a period. Page numbers are given only for articles from encyclopedias and periodicals, never for parts of books read, although a particular chapter should be indicated from such a compendium as *The Cambridge History of English Literature*, in which each chapter is equivalent to an article.

The bibliography may be divided into different classes in order to point out the types of sources used: books and pamphlets, articles from periodicals, encyclopedia articles, and miscellaneous, such as newspaper articles or speeches. Each group should be indicated by a heading in capitals, and the sources should be arranged in alphabetical order within each group. If there are not enough different kinds of sources to make a respectable list in each division, however, all bibliographical items should be combined in one alphabetical group.

Each item should be single-spaced, and there should be a double space between items. The author's name may or may not be entirely in capitals. If an article or book has no known author, it should be listed alphabetically under the first important word in the title. The second and following lines of each item should be indented six spaces so that the last name of the author stands out. See the bibliography of the sample theme for illustration of these points.

B. Form of the Manuscript

1. Typing form and paper. In its final form, the theme should be carefully revised and neatly typewritten on good-quality paper 8½ by 11 inches in size. Write on one side of the sheet only. Typographical errors may be corrected neatly with black ink in print no larger than the type used. If a finished page contains more than three or four errors which must be corrected in ink, however, it should be retyped. Black typewriter ribbon should be used.

2. A margin of about 2½ inches (or 12 lines, pica type) should be left at the top of page one, and the main title of the theme should be centered in capitals, with another three-fourths of an inch (or three single-spaced lines) allowed before the text starts. If chapter headings are used, about two inches (or nine single-spaced lines) should be given for the new division. Subsequent pages should be allowed a margin of about one inch (or six single-spaced lines) from the top of the page. Margins of at least *one* inch should be left at the right side and at the bottom of the page; a margin of one and one-half inches should be given on the left.

3. Spacing throughout the text of the theme should be double. Passages of verse, extended prose quotations, and footnotes are to be single-spaced. Extended prose excerpts should be indented from both margins about an inch. No quotation marks are necessary around indented passages, either prose or poetry. If, however, the poetry quoted is less than a full line, or if the prose is less than three lines, it may be included, inclosed in quotation marks, in the regular body of the double-spaced material.

4. Pagination. The first page of any part, such as a preface, the text, or a bibliography, is counted, but the number is not placed on the page. If the preface is more than one page in length, its pages should be numbered in small roman numerals (i, iv, v) in the upper right corner. Each page, including the Appendix and the Bibliography, is to be numbered in arabic numerals (without a period) in the upper right corner.

5. Footnotes should be exact, properly verified, and clear.[1] All parts should be set off by commas, and each one should be terminated by a period. The usual practice is to

[1] There are variant forms of footnotes, the form here being the simplest. A second form extensively used includes the place and date of publication in the first reference: Frederick Jackson Turner, *The Frontier in American History* (New York, c1920), p. 27. A third form includes the entire imprint (publisher's name, and date of publication). No bibliography is needed for the second and third types. Since you are appending a complete bibliography, you need not give details of place and date, which would be necessary otherwise. For footnote forms in special fields, see Peyton Hurt, *Bibliography and Footnotes, A Style Manual for College and University Students*. Berkeley: University of California Press, 1949.

place footnotes at the bottom of each page.[8] The first footnote should be separated from the body of the text by a space, a line about two inches long which starts at the margin, and then another space. Each footnote is indicated by a raised arabic numeral[9] corresponding to similar numbers inserted in red pencil at proper points in the rough draft.[10] The numbering of the footnotes should start five spaces from the margin, and if the note extends beyond one line, the following lines should start at the margin. There should be a double space between footnotes. *Footnotes may be numbered consecutively* (as practised in this manual and the sample theme) or the numbering may start anew on each page.

Although the usual method of documentation is by means of footnotes, quotations from poetry and poetic drama are sometimes annotated without the use of footnotes in papers which consist mostly of references to works by one or two authors. Since quotations in drama are easily identified by act, scene, and line, you will find that this information can be given satisfactorily immediately following the quotation. This practice is recommended especially in the case of classical writers whose works have appeared in many editions. See the sample theme.

XI. EVALUATION

After the paper has been marked, study the evaluation sheet carefully before the conference on your completed work. Correct all mistakes, even the most minute, on a separate piece of paper with corresponding numbers and lines. In the first extended piece of writing you have ever done, mistakes which have gone unnoticed before often pile up to an alarming degree moreover, you will be surprised to find that they tend to follow the same pattern. It will be no task for your instructor to point out the areas that need attention as he talks over the subject of the next theme.

[The sample theme is intended to give you a concrete idea of the appearance of a research paper Correct spacing, all types of footnotes, various methods of introducing quotations, and most of the items discussed in the manual are illustrated. You will use only one side of the paper for your theme.]

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8 Other locations are sometimes used for papers longer than the research theme. Some authors place footnotes at the end of each chapter In manuscripts prepared for printing, the author sometimes inserts them immediately after the quotation. These are not acceptable practices for the usual research paper

9 The easiest way to make a raised number is to roll the typewriter roller back slightly and hold it while you strike the numbered key

10 Since you have indicated the numbers in red, your attention will be called to the approaching footnote as you typewrite. After consulting your footnote page you will be able to judge how much space you should allow at the bottom of each page.

TABLE VI. EVALUATION OF RESEARCH PAPER

Student's name

Title

Grade

		Unacceptable	Poor	Fair	Average	Good	Excellent
VISION OF SUBJECT	1. Over-all grasp of problems						
	2. Precision of theme						
	3. Appropriateness of title						
	4. Organization of the whole						
RESEARCH MATERIAL	5. Quantity						
	6. Quality						
ADAPTATION OF MATERIAL	7. By reference						
	8. By quotation						
UNDERSTANDING AND EVALUATION OF FACTS AND DATA	9. Clarity of interpretation						
	10. Originality of approach						
PARAGRAPHS	11. Unity						
	12. Logical development						
	13. Transitions						
SENTENCES	14. Structure						
	15. Punctuation						
WORDS	16. Diction (Word choice)						
	17. Spelling						
FORM	18. Footnotes						
	19. Bibliography						
	20. Appearance of manuscript						

GENERAL COMMENTS:

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GENERAL COMMENTS

WITH THE WEST IN HER EYES

The Role of Women in
the Culture of the Frontier

by

Stephanie Thomas Donne

Submitted in partial fulfillment of the requirements of
[illegible] to the College of Industrial Arts, Denton, Texas

[illegible]

PREFACE

It is only right that I acknowledge my debt to Nancy Wilson Ross It was after I had read The Left Hand Is The Dreamer that I found she was a young writer from the West with only two other books to her credit When I read Westward the Women, I realized where the characters in her novel had been generated her understanding is manifest in every chapter

My greatest temptation has been to quote too freely from Mrs Ross' fine prose I have not been content, however, to take her re-telling of some of her primary material Since I have access to a great library, I have been able to examine her sources and read for myself even more than she had given I shall therefore give documentation from the original sources where I can. I take the liberty also to quote an entire poem, a part of which was placed at the beginning of Westward the Women and from which I have taken my title:

The Unwelcome

We were young, we were merry, we were very very wise,
And the door stood open to our feast,
When there passed us a woman with the West in her eyes,
And a man with his back to the East

O still grew the hearts that were beating so fast,
The loudest voice was still
The jest died away on our lips as they passed,
And the rays of July struck chill

The cups of red wine turned pale on the board,
The white bread black as soot,
The hound forgot the hand of her lord,
She fell down at his foot

Low let me lie where the dead dog lies,
Ere I sit me down again at a feast,
When there passes a woman with the West in her eyes,
And a man with his back to the East

Mary Elizabeth Coleridge

WITH THE WEST IN HER EYES

The westward emigration during the middle years of the nineteenth century gave a foretaste of the important role women were destined to play in the United States in the present century Of tremendous importance as physical companions to the men who ventured across the country, they played an even more significant role as the carrier of the seeds of culture, the encourager of learning in the new settlements, and the persuader to gentler ways of living in their new homes by their insistence upon the establishment of churches, libraries, and schools Although most of the pioneers, both men and women, were taken up with the problems of daily existence, it was usually the woman who insisted upon the culture from the States not for herself but for her children, who should not, if she could help it, "grow up like Indians "

The greatest initial obstacle for the pioneer was the long and dangerous journey across the plains and wilderness

> Sept 30, [1853] We have been traveling with numerous wagons - now all alone - how dreary it seems Can it be that I have left my quiet little home and taken this dreary land of solitude in exchange It is truly so, but I must not let my mind run in this channel long or my happiness is gone Traveled 9 miles Oh, Father, keep us safe this night [1]

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[1] Maria P Belshaw, "Diary - 1853, edited by Joseph W Ellison The Oregon Historical Quarterly, 33 330, December 1932

But the indomitable courage and patience of the homeseekers never permitted them to doubt for long the wisdom of leaving established d ellings and kinsmen in the East to seek a new home and form a new culture

> when the pitiless sands scorched the oxen's feet and the wagons fell to pieces, when men sank with fatigue and despair, a giant of courage rose in the heart of the faithful wife She drove the team, she bathed the fevered brow; like a skillful general she covered the flying retreat before pursuing famine It is the universal testimony that for quiet endurance the pioneer mothers surpassed the men [2]

As one of the great historians of the West points out in his earliest studies of Americana, "the frontier is the outer edge of the wave - the meeting place between savagery and civilization "[3] Most of the pioneers who loaded their families and all their possessions into a Conestoga wagon and joined a train toward the West with the intention of settling down were of old American stock with New England traditions and background which included an inherited culture:

> The traditional American government by contract "We the people ", the plans for churches, libraries, and schools before there were roads: the debating societies "This winter we organized a debating society Decided to meet at our house because we were the only ones with a lumber floor "[4]

The need for women was candidly expressed Narcissa Whitman, generally said to be the first white woman to cross the Rockies, in urging her sister in New York State to come

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[2]Eva E Dye, "Woman s Part in the Drama of the Northwest," Transactions of the Twenty-second Annual Reunion of the Oregon Pioneer Association for 1894 , p 42

[3]Frederick J Turner, The Frontier in American History, p 3

[4]Nancy W Ross, Westward the Women, p 187

West in 1846, wrote, "Bring as many girls as you can, but let every young man bring a wife, for he will want one after he gets here, if he never did before "[5] Asa Mercer, a far-seeing promoter in the newly opened Oregon territory, sought to interest young women of New England in the opportunities the new country offered to schoolteachers, nurses, music teachers, dressmakers, and housekeepers There was a gratifying furore stirred up by his card inserted in The New York Times which read in part,

> Churches and schools there were, but the great elevating, refining and moralizing element - true woman - was wonderfully wanting Not that the ladies of Washington Territory were less pure and high-minded than those of any other land, but the limited number of them left the good work greater than they could perform [6]

Although he sought to transport five hundred "females of impeccable worth" around the Horn in a ship chartered with the help of the Governor of the territory and influential private citizens and officials, only one hundred finally set out to be snapped up in honorable marriage by the ardent Westerners who gathered to see the boat come into harbor

While the men wrested from the stubborn wilderness a bare subsistence, the women gave the imprint of their hands and brains to the emerging civilization Their participation in the newly assumed life was done with the wide-open eyes of knowledge:

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[5] Ibid

[6] Asa S Mercer, quoted ibid , p 116

But the indomitable courage and patience of the homeseekers never permitted them to doubt for long the wisdom of leaving established d ellings and kinsmen in the East to seek a new home and form a new culture

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[3] Frederick J Turner, The Frontier in American History, p 3

[4] Nancy W Ross, Westward the Women, p 187

It was then that the men could bring their womenfolk from the East; or, if their wives and families had accompanied them on the hazardous journey across the plains, it was then that the women could think of themselves as possessing some of the boons of civilization which they had left behind and could at last settle down to a permanent residence in their new homes

Travelling preachers, singing teachers, schoolmasters, and other people of peripatetic nature were constantly visiting from community to community One of the most eccentric but far-seeing in his knowledge of the future needs of the newly opened West was John Chapman, more widely known as Johnny Appleseed As the pioneers passed his home on the banks of the Ohio, they were supplied with milk and butter, apples and honey, but most important, small deerskin bags of seeds When he learned that they were unsuccessful in planting, he spent the rest of his life in travelling throughout the West "pursuing indomitably his self-appointed task of introducing horticulture to the wilderness "[10]

Perhaps the greatest emotional need was for the consolations of religion Before the erection of a permanent church, the travelling preacher or the circuit rider held meetings in the largest building in the community with the expectation that settlers would come for miles around The itinerant parson was seldom disappointed There were

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[10] Francis C Coulter, "An American Pioneer," House and Garden, 89- 104, March, 1946

> Women [sic] came Just as she had been back home She was not the barefooted serf of the squirrel-hunters, dressed in preposterous modesty, dragging her heavy skirts over the unshorn turf, yet her eyes were not on the ground but looked levelly in the face of the future [7]

Although life was almost impossibly difficult, women endured the same physical hardships that the men did, at the same time remaining reassuringly feminine

> Against all rules, in secrecy and mulish stubbornness, they hid articles that they considered essential in the carefully packed wagons Certain women won a measure of local immortality by succeeding in smuggling a wall mirror through to the coast, or little shell boxes for a Christmas celebration, or seed bags containing future flower gardens [8]

Civilization took hold fast in some new communities Early travelers in the West noted the usual pattern for permanent settlements

> A storekeeper builds a little frame store, and sends for a few cases of goods; and then a tavern starts up, which becomes the residence of a doctor and a lawyer as well as the resort for the weary traveller soon follow a blacksmith and other handicraftmen in useful succession a schoolmaster, who is also the minister of religion, becomes an important accession to this rising community [9]

It was usually with the establishment of the minister and schoolteacher that a new settlement took on permanent form

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7Donald C Peattie, A Prairie Grove, p 174

8Ross, p 19

9Morris Birkbeck, Notes on a Journey in America (1818), pp 103-105, quoted in Harold Underwood Faulkner, American Political and Social History, p 233 An excellent account is also given in "Sketch from the Life of a Pioneer Minister," by the Reverend J A Hanna in A Souvenir of Western Women, Mary Osborn Douthit, editor, pp 47-49, passim

Cassius When Caesar liv'd, he durst not thus
have mov'd me.
Brutus Peace, peace! you durst not so have
tempted him.
Cassius I durst not!
Brutus No.
Cassius: What! durst not tempt him!
Brutus For your life you durst not.
Cassius: Do not presume too much upon my love;
I may do that I shall be sorry for.
Brutus You have done that you should be sorry for.
(*Julius Caesar*, IV, iii, 58-65)

The learning of the universities dominated the log school. Only the classics, the Bible, and such basic texts as the *New England Primer* and Webster's *Elementary Spelling Book* had been thought precious enough to warrant space in the crowded Conestoga wagons when they crossed the plains. And so it was that Shakespeare, Milton, and the Latin and Greek classics were the books from which many a child of the frontier learned his A B C's. If many of them received little from the rarefied atmosphere of scholarship which this regimen supplied, at least some few benefited and became the inspired orators and statesmen which the West produced in the following generation.[13]

Nor were the graces neglected. "We were taught good manners too, at Grandma Foster's [primary] School. . . . When school was dismissed, it wasn't just open the door and go out; but first the girls filed past Grandma making a deep obeisance, and then the little boys marched by, cap in hand."[14] A granddaughter tells of her grandfather's presenting her grandmother with the first

[13] Robert D. Clark, "Influence of the Frontier on American Political Oratory," *Quarterly Journal of Speech*, 28:282-9, October, 1942, *passim*.

[14] Brown, p. 48.

marriages to be solemnized, christenings to be performed, the dead to be memorialized But most of all, the people came because hearing the word of God assuaged the homesickness which still held them

> The sawmill had a roof against the rain, but no sidewalls You could sit in meeting and look right out in the woods They'd never seen white folks sit together so quiet and sober When the dominie prayed, those heathen green trees hardly moved a leaf The worst was when the dominie passed around a pewter plate of bread, saying, "Eat this, it is the Lord's body, given for you and for me" Cruel twisted lumps came into the faces of the people They must have recollected some church they went to back in the old states with a graveyard alongside where a sister or brother, mammy or pappy was left behind [11]

Hand in hand with the desire for a meeting house and regular church services went the yearning for scholarship Ames Township, established in Ohio in 1802, is typical of the early manifestations of culture in the growing West In spite of the usual deprivation of material things, such as a varied diet and manufactured cloth for clothing, the people of Ames Township had schools, a library, and public worship almost immediately The school was taught by Harvard graduates, and the "elevated character" of the instruction can be judged by the fact that at the close of the school term two of the pupils spoke the dialogue between Brutus and Cassius [12] The young voices rang farther than the tiny schoolhouse clearing with a defiance characteristic of the pioneers themselves

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[11]Conrad Richter, The Fields, pp 30-31

[12]Harriet C Brown, Grandmother Brown's Hundred Years, 1827-1927, p 88

find Narcissa Whitman writing to Eliza Spalding in March, 1838 "would it not be well for us mothers to devote a special session and unitedly present our infant charges before the mercy seat?"[18] Although they were one hundred and twenty miles apart, each with household and missionary duties which were overwhelming, they set aside the hour of nine in the morning to read the Scriptures and say prayers for their children "in unison " This important private decision led to the organization on September 3, 1838, of the Columbia Maternal Association, the repository of the first vital statistics in the Oregon country In the minute books of this organization are lists of members, the dates on which they joined, the birth and death dates of their children The preamble to the first minutes reads:

> Sensible of the evils that beset the young mind in a heathen land, and confident that no arm but God's can secure our children from the dangers that surround them and fit them for usefulness here and Glory hereafter, we, the subscribers, agree to form ourselves into an association for the purpose of adopting such rules as are best calculated to assist us in the right performance of our maternal duties [19]

Among the subjects for discussion at their rare meetings together was "The importance of the aid and cooperation of our husbands in training our children in the way they should go "[20]

Much of the history of the West is contained in the ladies' casual daily accounts, letters home to parents and

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[18] Eliza S Warren, Memoirs of the West, p 70

[19] Mary O Douthit, A Souvenir of Western Women, p 21

[20] Clifford M Drury, Elkanah and Mary Walker, p 98

piano brought into the limits of old Oregon "It would be quite impossible . to give even a faint idea of the civilizing influence exercised by that delightful pioneer piano "[15]

Hardly was a clearing made and a roof over her head before the pioneer woman was getting in touch with other women Before permanent settlements were established, she was the only doctor, evolving from her meager supplies and her knowledge of herbs and plants the remedies which she found by experience would protect or heal When a neighbor became sick, the nearest woman went to her without hesitation, "often walking miles, sometimes knitting stockings as she walked "[16] Nothing was too much for them to tackle under necessity Broken bones were a constant horror, but given the necessity, some intrepid woman, in the absence of a man skilled in medicine, set bones and trepanned skulls without thought of personal accomplishment but with thanks to God whose mercy had granted her the skill to do it [17]

The greatest concern of pioneer women, however, was for the welfare of their children, whom they regarded as gifts to them by special Providence: hence, their intense interest in education, in churches, in community life Again, women sought other women in the great wilderness of the West We

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[15]Bethenia A Owens-Adair, M.D , "Pioneer Women of Clatsop County," Transactions of the Twenty-eighth Annual Reunion of the Oregon Pioneer Association for 1900 , p 61

[16]Ross, p 175

[17]Josephine V Clendening, Interview in Beemer, Nebraska, January 29, 1946, concerning her experiences on the frontier in 1868

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[19] Mary O Douthit, A Souvenir of Western Women, p 21

[20] Clifford M Drury, Elkanah and Mary Walker, p 98

kin, nearly all written by women Their letters contain a record of their heavy household duties, their diaries reveal their subjective questioning of "their motivations, their actions, and their personal destiny Far oftener than one might think, they recognized the split between what life demanded of them and what potentially they might have been "[21] Mary Walker writes in her diary on January 4, 1839,

> My mind often turns with strong emotion to the home of my childhood and youth but I would not return I sometimes feel discouraged and I fear that I shall never do anything to benefit the heathen and might as well have stayed at home Self must be taken care of and that requires more than all my time and strength Is it always to be so?[22]

A shrewd observer, writing of the gently bred, New England-educated, but physically weak Narcissa Whitman, conceded, "Certainly it is that we needed such minds to keep us in love with civilized life, to remind us occasionally of home "[23]

Pioneering life was not made up entirely of hardships and sacrifices; nor did the women think so There was a great friendliness in the development of the West which still exists as a result of the early interdependence of people, in adversity and in joy One pioneer recalled that during the winter one settlement had parties and dances which started before Christmas Day and lasted until a week after New Year The children were put to bed together in the attic or loft, awoke to share the immense "spreads" of food at midnight, and sought their pallets

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[21] *Ross*, p 174

[22] Drury, p 116

[23] The Reverend Mr H K W Perkins, quoted in Ross, p 111

again while their parents and other adults picked up the fiddle and the beat of the square dance where they had left off [24]

Life was a challenge to the woman who survived. Every faculty was exercised in domesticating the desert, in civilizing the wilderness Inventive, ingenious, persistent, resourceful, she set about making her new home fit her own ideal whatever it might be They builded wiser than they knew The names of the women who "marched side by side with man through all the perils, privations, and hardships of the longest journey ever made by migratory people in search of homes" [25] form a resounding American chorus: Narcissa Whitman, Eliza Spalding, Maria Pelshaw, Mary Walker, and many others who deserve to be brought from obscurity They are the actual counterparts of the fictional Lucinda Matlock who demanded,

> What is this I hear of sorrow and weariness,
> Anger, discontent, and drooping hopes?
> Degenerate sons and daughters,
> Life is too strong for you -
> It takes life to love life [26]

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[24] Matt E Clark, interview in Brainerd, Minnesota, July 10, 1936 concerning the settlements in Nebraska during the 1870 s Some of the songs and dance-songs he mentioned are found in Burl Ives, "Songs of the Frontier," Album V of _Historical America in Song_

[25] Douthit, Preface

[26] Edgar Lee Masters, "Lucinda Matlock," _Spoon River Anthology_, p 230

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Index

Index

Index

Index